

# Valley Women's Voice

March 1981

NUMBER 2 VOLUME III

## Lesbians/Gays FIGHT BACK!

BY Sarah Van Arsdale

The lesbian and gay community in San Francisco has been preparing its response to the mid-February announcement that a coalition of fundamentalist groups, calling San Francisco the "Sodom and Gomorrah" of the U.S.A., will wage an attack on that community. Rev. Richard Zone, of In God We Trust, Inc., one of the groups spearheading the attack, said that they will spend \$3 million on this assault. The coalition is expected to begin next week to swamp the media with anti-gay propaganda.

Although the majority of San Franciscans support the gay community, the mood in that city is one of apprehension and fear. According to Dick Stengle of Community United Against Violence, an organization dedicated to the prevention of attacks on lesbians and gay men, these attacks have increased 30% since Rev. Zone's announcement. Despite the fundamentalists' refusal to acknowledge lesbian existence, the assaults have been on lesbians as well as gay men, apparently with the victim's homosexuality as the only motivation. Predictably, most of the attacks on lesbians take the form of rape. CUAV also reported a 70% increase in all heterosexual rape over the last year, with 30% of the rapes against lesbians-- disproportionately high in relation to the lesbian percentage of the population.

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Photo by Sarah Van Arsdale

## Internat'l Women's Week

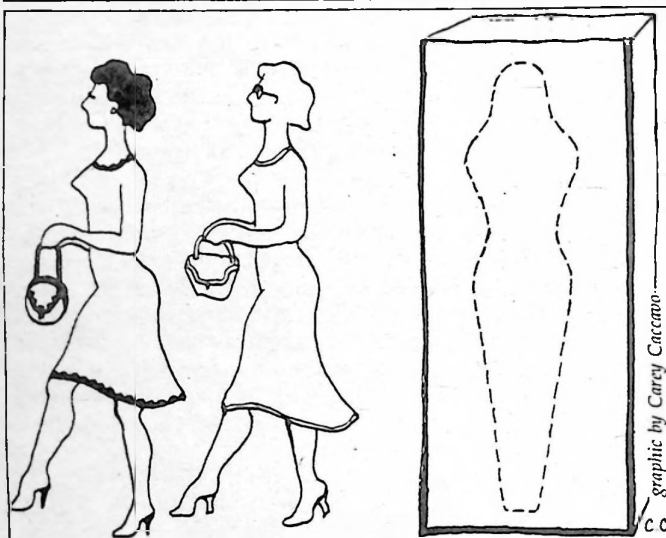
By Elizabeth Dworan

On March 3, 1981, the ten organizers of International Women's Week cancelled the 5-day series of cultural events, workshops, educational forums and general excitement that has characterized International Women's Week in the Valley since 1977.

According to a statement issued on the 3rd, the cancellation was prompted by the decision, the previous week, of the Third World Women's Task Force to withdraw from co-organizing of the week. "The situation fits into a larger historical and political context," the statement reads, "which has functioned to divide women and continues to divide us. For the past three years of planning IWW, we have experienced difficulty in coalition work precisely because cultural, sexual, racial and class differences have not been adequately addressed by the organizers of the week or in the women's community at large."

"Although IWW is an important time," the statement continues, "it is off-base to assume we could come together in unity to plan one week without dealing with the dreder problems that have been facing us for years. We cannot expect to come together without honestly addressing our differences and explicitly stating

Continued on page 3



graphic by Cary Caccamo

### El "Club de Trabajo"

El "Club de Trabajo" es un nuevo plan del Welfare (WIN). Su filosofía básica es el poner a trabajar a toda persona que esté recibiendo asistencia que tenga hijos mayores de seis años de edad.

Este nuevo plan le exigirá que busque trabajo 8 horas al día, 5 días a la semana, por un período de 6 semanas. Serán obligados a aceptar cualquier trabajo, de lo contrario perderán los beneficios del welfare. Durante la búsqueda de empleo sólo recibirán un pequeño estipendio para gastos de transporte y almuerzo.

Hay formas de evitar la participación en este nuevo plan de WIN, pero si Ud. desea inscribirse tendrá derecho a exigir servicios sociales, tales como "cuido de niños."

Para más información sobre sus derechos y lo que Ud. puede hacer llame a la Casa Latina (586-1597) o a la Coalición para las Necesidades Humanas Básicas (586-3460).

## Women, Welfare and the Job Club

by F. Schwartzberg

"It's about time we start doing something about all the runaround we get at the welfare office."--a mother and recipient of AFDC.

One of the latest potential harassments to hit welfare recipients is the Job Club, an intensive job search program, which is slated to begin in Northampton this April. The Job Club program will particularly affect mothers receiving Aid to Families with Dependent Children (AFDC), whose child or children are six years old or older. Recipients called in to participate in the Job Club have to attend the five week program full time or until a job is found. If they refuse a job offer, they stand to lose their AFDC benefits. Renumerations or "incentive" for taking part in this mandatory program is only \$7.50 a week, with a \$2.50 per day stipend available to cover program-related expenses.

Job Club programs are being introduced in twelve other cities and towns in Massachusetts. Governor King, in announcing the \$1.4 million program this January, heralded the Job Club as a

program aimed at reducing the state's welfare rolls. The Coalition for Basic Human Needs, a statewide organization of welfare recipients, and other social service organizations call his plan a false "panacea" for the state's economic problems, which makes it look like he's doing something for the economy, while he scapegoats the poor with drastic welfare and social service cuts for "his own political benefit." "Governor King is obviously running for re-election," surmises Mary Wentworth of the Poor Woman's Task Force at the Everywoman's Center.

The Job Club is to be administered under the Mass. Work Incentive Program (WIN). Most AFDC recipients are already required to register for WIN. As Henry Korman of Western Mass. Legal Services has stated, "By law, WIN is required to assist AFDC recipients in preparing for, obtaining, and staying in jobs that will get them off welfare, into the job market, and make them socially and economically self-sufficient." Unfortunately, WIN does not have a very good track record, principally because the jobs

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**RALLY  
and  
LOBBY  
IN  
BOSTON  
TO  
FIGHT  
WELFARE  
CUTS  
MARCH  
12**

★ ★ ★

Free

Transportation  
See Page 12.



# NEWSBRIEFS

## Toxic Shock Syndrome is Declining

According to the Center for Disease Control (CDC), the number of cases of Toxic Shock Syndrome has dropped by over 50 per cent. While 106 cases were reported to CDC in September (1980), 58 cases were reported in October, 42 in November and 37 in December.

CDC believes that the removal of the superabsorbent Rely brand tampons from the market is an important factor in the decline of the disease. Rely tampons were removed from shelves in late September after CDC calculated that over 60 per cent of TSS victims in their study had used Rely tampons.

Dr. Katheryn Shands, medical Researcher and head of the CDC Task Force on Toxic Shock Syndrome, believes that the marked decline in cases tends to confirm earlier CDC findings linking Rely tampons with increased risk of TSS. Dr. Shands points out that 7 per cent of the cases occurring after removal of Rely from the market still involved users of Rely because some women stockpiled the tampons. While the number of TSS cases has declined, researchers still do not understand the mechanism causing the disease. *Women should not use Rely under any circumstances, and should limit use of any superabsorbent or deodorized tampon.*

During October, November and December, women's use of tampons dropped by over 21 per cent, symbolizing a refusal by women to buy a product that is dangerous to our health. Many women have completely given up tampons while others are limiting their use by wearing pads at night or during less strenuous times of the day.

The menstrual sponge is still controversial and some women's health groups have stopped recommending the sponge as a menstrual alternative. In fact, women with IUDs may wish to stay away from the menstrual sponge, as it is theoretically possible for the IUD string to become entangled in the sponge, causing accidental removal of the IUD.

Ellen LaFleche

## Bunny King Wins Custody of Children

On January 27, 1981, The Massachusetts Supreme Court ruled in the case of Bunny King that lesbianism is not grounds to revoke custody. The case was then returned to Franklin County Probate Court, where the judge who had previously ruled King unfit because of her lesbianism ruled that she is physically and emotionally fit and granted her custody of her two daughters.

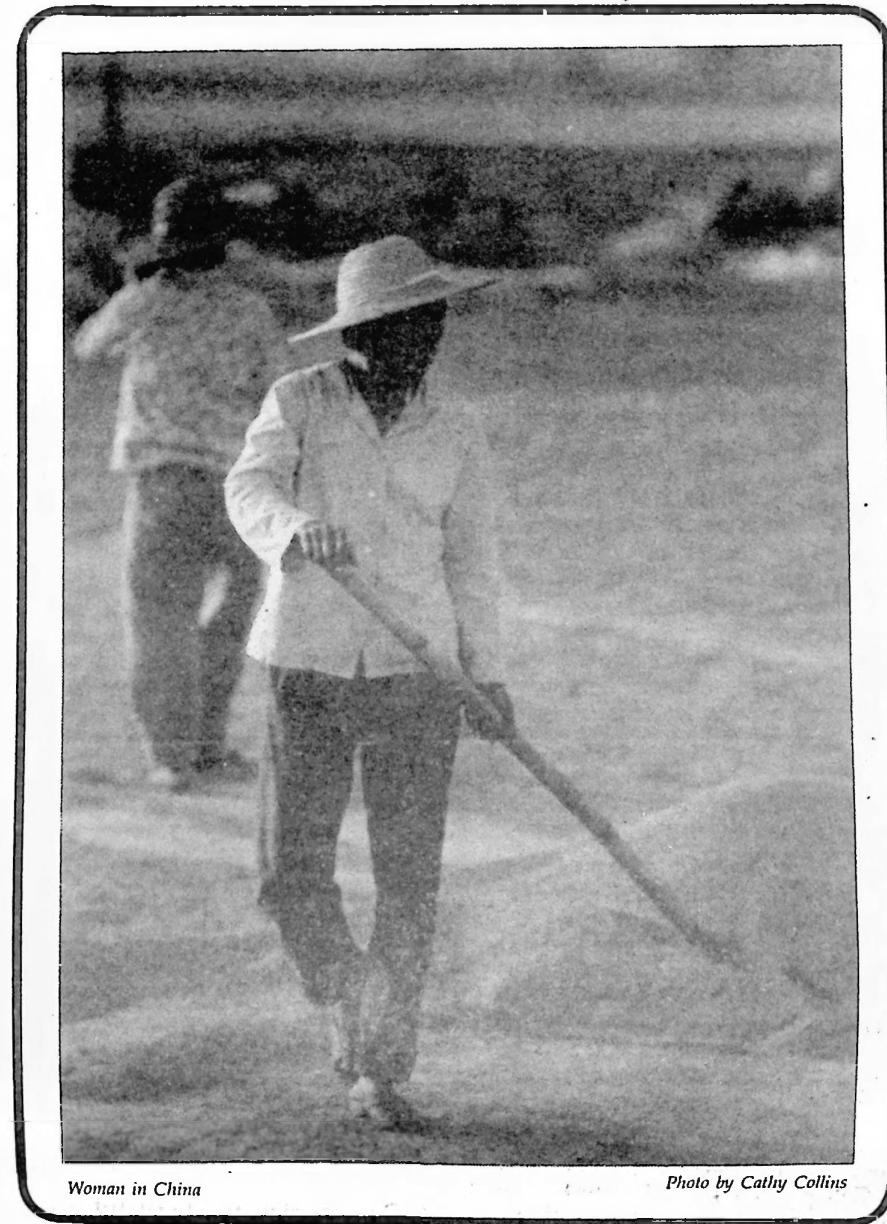
"We have been working on this for two years, although Bunny has been struggling for custody for four years. We've been through a lot of pain and hard work and we're thrilled that we won. We feel this is a victory not just for Bunny but for all lesbian and gay parents in Massachusetts," said Susan G. Goldberg of the Franklin County Lesbian Alliance in a telephone interview.

Bunny King still needs help in paying the astronomical court costs. Donations can be sent to the Franklin County Lesbian Alliance, P.O. Box 235, Deerfield, Ma. 01342. Please make checks payable to the Bunny King Defense Fund.

Sarah

## Women's Work is Never Done . . .

A new study released by Cornell University, confirms what American women have intuitively known all along-- that women perform the majority of house-



Woman in China

Photo by Cathy Collins

hold tasks-- even if they hold jobs outside the home. Despite the growth of feminist values, the amount of time women devote to housework has not changed in recent years. According to researchers Katheryn Walker and William Gauger, the economic value of women's domestic work is over \$10,000 per year for a family of four.

While wives in the study who hold outside jobs tend to spend fewer hours a day on housework than women who work at home, the husbands of working wives do not significantly increase their domestic work contribution. According to Walker and Gauger, while the social conventions against working mothers has decreased, allowing more of them to work outside the home, social conventions defining housework as "women's work" remain the same.

The Cornell study is entitled "The Dollar Value of Household Work" and is available for one dollar by writing: Cornell Distribution Center--AP, Research Park, Ithaca, N.Y. 14850 (request publication IB60).

Ellen LaFleche

## Amherst-Pelham Aides Go Union

Aides employed by the Amherst-Pelham Regional School System voted last week to unionize under the National Education Assoc./Mass. Teacher Assoc. umbrella. The vote means that the aides will be represented in collective bargaining by the Amherst-Pelham Teacher Association, the local branch of the NEA/MTA.

Aides sought to unionize primarily to gain some input in their contract negotiations. Presently, contracts are one page in length and stipulate the terms of employment. Absent from this contract are, among other issues, a grievance procedure and a procedure for lay-offs should staff reductions become necessary. Aides had no say in the making of this contract, and since no union spoke

for them, they also had little power to change it.

A raise in pay would certainly be high on the list of negotiations, slated to begin as soon as a negotiating team of aides is composed. Instructional Aides, who are college graduates and in many cases certified teachers, earn \$3.95/hour starting pay. General aides whose jobs are more clerical in nature, earn even less.

Melanie Miller

## Mediation Project

The University of Massachusetts has opened the Mediation Project, a Dispute Resolution Program which provides an alternative to traditional means of resolving conflicts.

In mediation, disputes are settled through negotiation rather than using the court system. Disputants negotiate a settlement through their direct participation in drawing up a mutually satisfying agreement. Mediation is voluntary and it's success depends on the disputants.

The mediators have no authority to impose a settlement or make a judgement regarding the nature of the conflict, but are there to promote dialogue between the parties. Mediators are volunteers who have gone through a comprehensive training program.

Mediation services are available without cost to all parties, and is strictly confidential. For more information, contact Eileen Stewart at 545-2462 or 545-0867, Mon.-Fri., 9-5 pm.

Ann

## Cooley Dickinson Nurses Triumph

After resorting to a community outreach campaign in Northampton, the Cooley Dickinson registered nurses have come to a contract settlement after being without a contract for almost six weeks.

According to Shirley Astle of Mass. Nurses Assoc., chief negotiator for the union, the 25 month contract included across-the-board increases of 9 1/2%, to

be raised another 9 1/2% in December, and increases in basic rates for the 3 to 11 and 11 to 7 shifts.

Among other concessions from administration as an incentive to keep nurses working the "graveyard" shift, the union has won a \$250. bonus at six month intervals for every RN. who continues to work these difficult hours. Ms. Astle feels that these victories benefit not only the RN's, but also the hospital and patients, because the RN attrition rate has increased alarmingly in past years.

Kathleen

## Day Care Alert!

Gov. King, though some nefarious budget finagling, is attempting to remove one more necessity from AFDC recipients-- their child's care in state-funded facilities. Because of the shuffling of Title XX funds to DPW 4A funds, AFDC recipients will receive vouchers to pay for child care, which will not allow them to afford current registered day-care facilities. Not only will this budget affect AFDC mothers, but it will also affect statewide day cares who will lose these state funds, causing them to lay off day care providers.

Your job, your child's care may be at stake/ Come to a demonstration, March in Boston on March 23. Info: Barbara Black or Linda Coon at 584-4493.

Kathleen

## Community Support Network Grows

The Western Massachusetts Labor Community Support Network held its second general meeting on February 14, with over 60 persons attending, half of them women. Inspired by the success of the broad coalition of labor and community groups in winning the demands of the Amherst Nursing Home workers, a first meeting of the Network was held last November. The Network aims to keep affiliated organizations and individuals in touch with one another's issues and activities, as well as mobilize broad community support for particular actions, such as strikes, petition drives, or demonstrations.

Several women's groups have listed themselves as affiliates of the Network in its "People's Yellow Pages," including Valley Women's Voice, Women and Life on Earth, Women for Survival, Necessities/Necesidades, Hegira, Everywoman's Center, Amherst Working Women, and the New England Learning Center for Women in Transition.

At the Feb. 14 meeting a proposal for ongoing network structure was discussed and approved, and a coordinating committee was elected, a majority of whose members are women. Many people at the meeting expressed concern about the absence of representatives from Third World groups. An outreach committee was set up with its first charge to make contact with Third World groups and individuals.

The next meeting of the Network will be held on the second Saturday in May.

Iris

## Women and Children Protest Nukes

A group of women and children have come to be known as Seacoast Women for Survival have been picketing every Saturday from 11:00 am. to 12 noon, since November, trying to keep Seabrook from going on line.

These women are planning a major women's and children's picket in early June, bringing as many supporters together as possible. For more information, contact Gay Main, 59 Pearl St., Amesbury, Ma. 01913, or phone 1-617-388-3647 (Barbara) or 1-617-388-4058 (Gay).

Kathleen



## King Cuts

## King Cuts

**Medicaid- \$237,000,000 (affects 600,000 people)**

Reducing Medicaid expenditures to less than this year's expenditures. "FIXED BUDGET" means that if providers (i.e., hospitals) overspend their portion of fixed budget, they must pay the remainder out of pocket. Who would accept patients under these conditions?

**Cost of Living**

Failed to include cost of living increase.

**Emergency Assistance**

Cuts in repair, replacement, purchase of major appliances (i.e., refrigerators, stoves, hot water heaters) & furniture replacement for natural disasters.

**AFDC Optional Programs- Affecting 9,000 families**

1. Unemployed parents program- 2 parent families whose chief breadwinner has been unemployed.

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2. AFDC for 18-21 year olds who are in school full time.

3. AFDC for pregnant women with no other children.

Cities and towns are all being promised extra income from Medicaid cuts to replace losses from Prop. 2 1/2, therefore pitting local services (schools) against state services (Medicaid). Nobody wins-- poor lose.

**Reagan Pushes 'New Femininity'**

White House workers, grown used to the casual approach of the Carter administration, are going to have to change their ways if they intend to fit in to the more conservative Reagan style.

Women workers will not longer be able to wear pants at work, even as part of a business suit. They can no longer eat at their desks, although coffee is allowed-- but only in china cups. But perhaps most telling is the rule which forbids secretaries to call their bosses by their first name-- "Mr." only in the male-dominated Reagan administration.

Thanks to Phyllis Rodin

**Women's Pentagon Action**

The Women's Pentagon Action continues to thrive as a group. An evaluation meeting was held this weekend at Hampshire College. Another meeting is planned to continue this work April 25-26, N.Y.C. Watch for details.

**Green Goddess Elected**

In the same week that Ella Grasso of Conn. died, a woman was elected prime minister of Norway. A member of the Labor Party, Gro Harlem Brundtland, 41, is nicknamed the Green Goddess for her unceasing fight to save the Norwegian woodlands. A VWV staffer spotted a newsbrief about her in the 'People' section of Newsweek!

Brundtland is a physician with a Mas-

ter's Degree in public health, and is the first woman, and the youngest prime minister ever elected. Does anyone know about Scandinavian issues?

Ellen

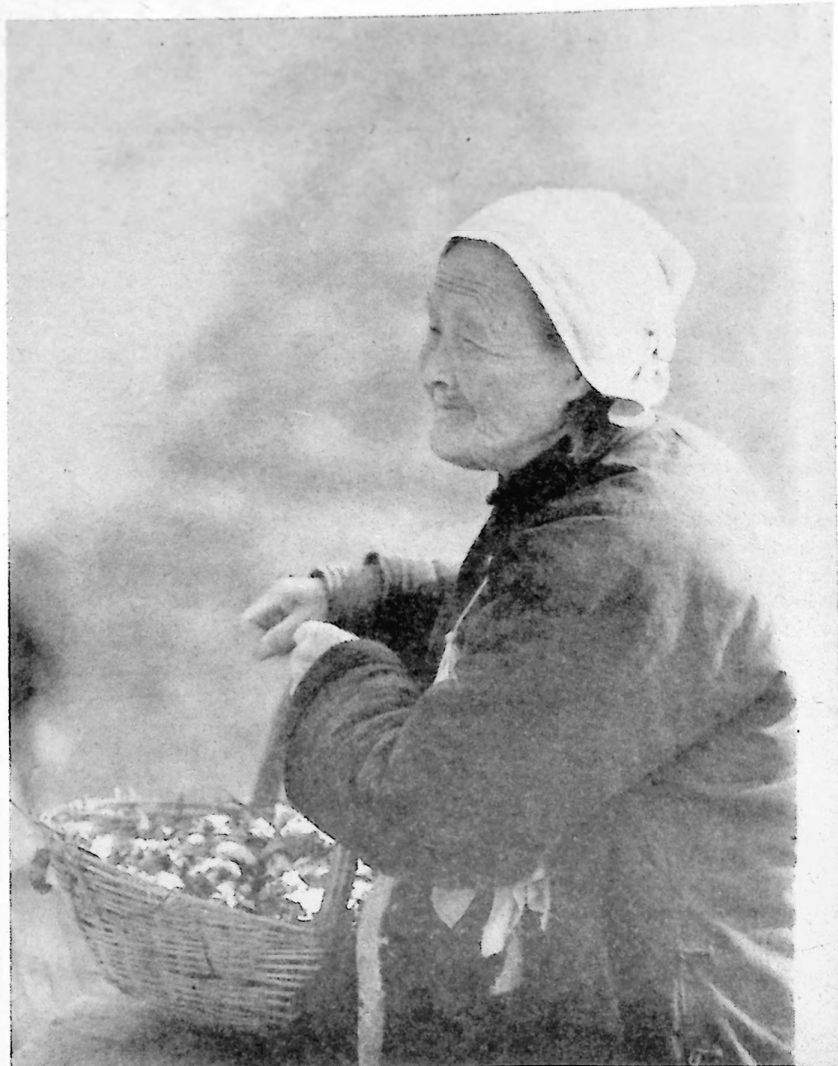
**Public Supports Death Penalty, Split on Teen Wage**

Two out of three (66%) U.S. citizens support the death penalty for murder, a new Gallup poll has revealed, the highest show of support since 68% in 1953. However, women and people of color are considerably less likely to support the death penalty.

When it comes to a separate minimum wage for teens, polls reveal that the public is split down the middle. A survey question on a lower minimum wage for handicapped persons was opposed by four out of ten, suggesting how deeply ingrained the concept of a minimum wage is.

**Cancer Registry Seeks Funds**

Massachusetts's cancer rate is about ten percent higher than the rest of the nation, according to the eight-month old Massachusetts Cancer Registry. The Registry is seeking an increase of funds for 1981 to do investigative work on causes of cancer in the state, but may find itself on a subsistence budget due to Prop. 2 1/2.



Woman in China

Photo by Cathy Collins

**Women's Week**

Continued from page 1

our various priorities and goals in coalition work."

"...Our decision to cancel IWW reflects our deep commitment to working through the particular problems that the women of our community have had in understanding and working with each other. We don't want this to be seen as the dissolution of IWW but rather as the basis for building the unity that will allow us to create a real IWW in the future."

One of the specific problems surrounding this year's planning was lack of time (organizing didn't really get underway until January). Another seems to be the decision not to have a steering committee and subsequent confusion over decision-making. This issue-- the dialectic between the necessity, on the one hand, of structure and the rejection of traditional hierarchy on the other-- is certainly not peculiar to the organizers of IWW, or to the Valley, or to the women's movement. It's something all feminists and progressives are going to have to take seriously, especially now-- with the growing urgency of getting

things done, while maintaining a commitment to exploring new and freeing forms of structure.

The final problem has been lack of a continuous, ongoing relationship with the Third World women by the white organizers. Plans are underway now for the beginning of a dialogue between the two groups, and there's optimism on both sides, pending much searching, upfront discussion, about "the unity that will allow us to create a real International Women's Week in the future."

Many of us are disappointed and angry. The networking, resources gathered, and learning that takes place at IWW is something many women look forward to and are greatly affected by each year.

But I think if we see this move as an unwillingness to bow to expediency, 'just because the plans were set' and go ahead with it in spite of the larger problems, then we'll see that the cancellation this year of International Women's Week was a politically sensitive and honorable decision.

**Collective Statement****Our special thanks to the Resource/Referral Task Force at Everywoman's Center:**

Virginia Ackerman, Jackie Baillargeon, Anna Berdick, Cindy Gray, Casey Henderson, Roo Hooke, Jill Hurst, Di Kegeles, Debbie Kehne, Helen McDonald, Melanie Miller, Kate Neilson, Diana Pedulla



Special Thanks for popcorn to Rose, Carlen and Earth Foods.



NEXT PRODUCTION WEEK: Layout 3/29, 6 pm; Paste-up: 3/30-4/1. For more information, call 256-0156.

**SUBMISSIONS:** Try to keep articles under 5 pages, double-spaced, please! We can't guarantee we will print all submissions; this decision is collectively made. Submissions accompanied by a SASE will be returned within three months. Due to space limitations, we sometimes have to postpone publication of articles. All major editorial changes are made in conjunction with the author. Any questions or ideas? Call 545-0883.

**CALENDAR:** All calendar and announcement listings are free. For more information, call 545-0883.

**LETTERS:** We love to hear from you but please keep your letters under 2 pages, double spaced and typed. Thanks!

**ADVERTISING:** For information on display ads/classifieds, call 545-0883.

**COLLECTIVE:** Michaelann, Maureen Carney, Mary Kate Hogan, Marcia Black, Kathleen Moran, Iris Young, Ellen LaFleche, Mary Kenny, Laura McDonald, Fran Schwartzberg, Toby Schermerhorn, Heather Johnson, Sarah Van Arsdale.

**DISTRIBUTION TASK GROUP:** Coordinator: Fran Schwartzberg. Michelle Deliso, Michaelann, Laura M., Linda Shaw, Nancy Cohen, Robin, Meg, Jean and the Hegira Women's Forum, Jean, Antil, Kim Kramer, Sarah Darling.

**PRODUCTION TASK GROUP:** Coordinators: Maureen, Toby, Mary Kate, Maureen, Fran, Katryn Gabrielson, Sarah, Amy Jenness, Elizabeth, Dale LaBonte, Claudia, Nina Slomowitz, Catherine Jennings.

**ADVERTISING TASK GROUP:** Coordinator: Maureen. Reps: Sarah, Elizabeth.

**GRAPHICS TASK GROUP:** Coordinator: Fran. Carey Caccavo, Susan Lindemann, Toby, Denny.

**PHOTOGRAPHY COORDINATOR:** Cathy Collins

**EDITORIAL TASK GROUP:** Michaelann, Marcia, Iris, Heather, Ellen, Kathleen, Sarah, Katryn, Ann Bolger, Amy, Dale, Patty McGill, Karen, Rachel, Carol.

**ADMINISTRATIVE TASK GROUP:** Laura, Maureen, Mary





# Letters



Dear VWV:

This letter is in response to Beth Schneider's letter (Dec, 80) in which she levied charges of racism and not dealing with the problems of the military against the play *Special Cases* by Sarah Alleman, produced by the Women's Community Theatre in October.

*Special Cases* was not a play about the military, nor about the problems of women in the military. The barracks setting was simply a way to bring together a group of women to explore the themes of love, caring and sisterhood. The play was about women's friendships, a vision of how it might be, of women bonding against the forces that separate women. The use of a mythical army barracks was simply a device, a backdrop, against which the emotional issues could be played out.

Stage manager for *Special Cases*, Ingrid Askew, is a third world woman and answers the charge of racism. "Two third world women came on the first night of auditions. One of them was wanted for a major role. Neither returned to auditions. I tried to reach both of them by phone and was not able to. Other than that, no third world women showed up until the two third world women who played the lieutenants appeared for those specific roles. And," adds Ingrid, "I walked in and was warmly received, both for a part in the spring presentation and for the task of stage manager. There's no racism that I can see in the Women's Community Theatre."

Spring plans are to present readings and scenes from works by women. Ingrid Askew will be directing a segment of the program of works written and portrayed by third world women. Auditions will be held in the next few weeks and are being announced in local newspapers, including *Nummo News*.

A search for scripts for the fall production is underway. Contact Sarah Alleman, Amherst.

Barbara Prism

Dear VWV:

Regarding Kathleen Moran's article on *Alive!* (Dec, 80) Kathleen stated, "*Alive!* is innovative and important. It demonstrates a previously unknown marriage of politics and jazz. My knowledge of jazz is not extensive, but I am aware that Jazz is also known as Black classical music. Black classical music has been part of the cultural sustenance of Black people in their struggle for survival and against imperialism. It is also a product of that struggle. I hardly think that *Alive!* demonstrates the initial conjuncture of politics and jazz. In fact what I found politically exciting about *Alive!* was that they did give credit to Black people for jazz, credit which, incidentally, I missed in Kathleen's article. Perhaps what was meant was that *Alive!*'s music represents a particular and new politic in jazz music. If this was the case the article should have been clear and specific about that politic and how it is new. Otherwise we participate in the racist denial of the culture, history and existence of Black people in this country."

Stacey Marshall

Dear VWV:

As a former member of *Emerge* (A men's Counseling Service on Domestic Violence in Boston and an acquaintance-observer of the "men's support for women" movement--it would appear

that unfortunately many of the "liberated men" have repressive, confused and hostile feelings which border on misogyny. In order to deal with these negative feelings (latent tendency and reaction formation) these "liberated men" turn to support activities (displacement, transference and sublimation) that ostensibly and publicly benefit women, directly or indirectly. These unresolved feelings unfortunately tend to manifest themselves in due time, overtly or covertly. In a regrettable incident in the Boston area (Salem), an ex-Emerge member was hired as a counselor for men who battered. Eventually it turned out that this man was sexually harassing women connected with the agency and telling his clients that the organization was "run by lesbians." This was a very embarrassing situation.

Some would say that this man was just a "bad apple." But unfortunately the number of apples this way may be more than a few. It would appear that many men used the "liberated men's movement" to get a "new masculine identity" without seriously working on their own interpersonal and psychic issues.

As a working class man of color, the middle-class white European male-dominated "movement" often appears irrelevant to my needs.

Sincerely,

Henry Jung

Dear VWV:

We are women from the Michigamea Alliance-- a feminist, anti-nuclear, anti-patriarchy, pro safe energy alliance based in Chicago. We've been active for the past two years and have tried a wide variety of things to accomplish our purposes.

We are now feeling a combination of urgency, hopelessness and puzzlement as to what our next steps should be. We feel a need to make contact with women around the country and especially the Midwest who are of like mind. We propose a gathering which could consist of any or all of the following: sharing our ideas and activities to inspire and support each other; brainstorming and coordinating ideas and strategies; ritual, music, dance and celebration; information-sharing; possible action at a nearby nuke. We envision the gathering to be small but well-represented-- groups getting the resources together to send one or two women. This would mean we need group thinking beforehand about what was important to share, suggest, etc.

Some of the women we'd like to contact might be coming to Champagne, Ill. for the National Women's Music Festival at the end of May, and therefore we propose that this gathering be held there and then during non-concert hours. There is a possibility that the Festival will be moved out of Illinois due to this state's failure to ratify ERA or that it will not be held at all due to friction between the Festival and the University which has previously housed it. In either case we will let you know again with another proposed time and place.

We of Michigamea are willing to organize such a gathering. We would like to know whether your area has any groups interested in attending who have ideas on what should happen there. We would like your responses. Would you come to a weekend in the woods? Let us hear from you.

Cheers,  
Laura Burrows  
Michigamea Alliance  
4527 N. Malden  
Chicago, IL 60640

by Pat Myerson

I went to see Wallflower Order (a feminist dance collective from Orgeon) at UMass late November. Two events happened that night which angered me and are indicative of a prevalent attitude in the Valley. They are painful examples of what I consider to be an anti-life sentiment, which I have often found at all-women events. I am sorry to see such a mirroring of the society we are trying to change at our own events. It does not surprise me, though, only saddens me, because anti-life grows easily from separatism. You cannot build love with hate for a foundation. You cannot say, "I love and treasure what I have with you and therefore I will guard what we have to protect it," and then build brick walls and place barbed wire around your love and expect it to stay. This is not the nature of love. Love is more flexible than that and it is made to be shared and grow. Celebrations behind barbed wire are not real celebrations.

The first of these two events was when the woman emceeing the concert (whom I know and personally respect) told the crowd about childcare; saying, "childcare is provided for those of you with children you'd like to have entertained." Those words were cold enough, but the inflection and intonation led me and others to interpret them to mean that "childcare is provided for those of you with children you'd like to see gotten rid of." The implication was that children should be gotten rid of as often as possible for those unfortunate enough to be stuck with them. This coldness was particularly heartless coming from a young childless woman. She seemed to have no conception that some who have children might wish to share something so special as a dance concert with their children for as long as possible, and childcare might be a place to bring a child who can no longer concentrate on the dance. Further, there was no acknowledgement that children are, and ought to be the treasure of any society or community, and that perhaps our entire community should be built around children, for they are our future. I am not denying the right of any parent for time away from her/his children, nor the need for individuals to make a choice not to be caretakers of children at various stages (or all of) their lives. But someone who is representing the community as an emcee has a responsibility to put forward life affirming values. Patriarchal society rejects children, hates that blossoming of unorganized life, that chaos that requires so much attention, so much love; those tiny mirrors of our own, less perfect, less controlled parts of ourselves. It tries to section them off, hide them away, devalue the time of those (women) who care for them day after day. In an attempt to end sexism and build a better world, let us not mimic the male

model of denying children by sectioning them off, thus denying imperfect parts of ourselves; and denying life and future.

The second event was when a man sitting in front of me was cheering, clapping and stomping, clearly and thoroughly enjoying himself. Wallflower are the most beautiful performers I have ever seen and I and other women around me were making as much noise as this man. Yet the woman sitting next to him asked him to stop making so much noise! When he exclaimed that Wallflower was so great that he had to cheer (my sentiments exactly!) she told him that he should learn to have some respect for women's space. I don't know what she meant by woman's space, since this concert was in no way a woman-only event. What I do know is that I watched one human tell another to suppress his joy in great beauty; that if he wanted to truly participate in the feminist movement and women's liberation he should suppress his life and sit quietly in a corner so that women might be free to enjoy ourselves.

I left feeling so sad, and sick with anger.

What is more delightful than a person experiencing pure joy? What is more precious than a child? What a revolutionary cause to love children and let joy flow! What is a liberation movement which justifies rejecting children and stomping on joy?

I, as a woman in a sexist society have a need for time to celebrate and receive support for women's strength, and our ability to live outside of restrictive sex role models and to fight all the anti-life policies of this society. Wallflower provided an inspirational cultural model. Yet I could not go to see Wallflower without encountering that hate which to me is so associated with separatism, and which for me ruins any joy in women coming together as women.

I want to celebrate my womanhood, but I don't want to be accepted or loved because of it, either by white men as "Queen of the race," or by a feminist community as "a better person than those with penises." I want to be loved and accepted because I am me (which includes my womanhood of course). That is the only definition of friendship I trust. To me a separatist model which accepts or rejects people based on their sex or sexuality is no different than the capitalist, racist, (hetero)sexist model, which accepts or rejects; categorizes and ranks people according to their nationality, sex, sexuality, race, class and age.

In the struggle to build a better world I am looking for people who will relate to me and to all the world with integrity. I am looking for real friends and allies to fully share my joy and pain. I don't ask of anyone that they be silent; suppress themselves that I may bloom. I ask for real friends, whatever their sex, sexuality, race or class, to come and share in creating life and change.



Graphic by Carey Caccavo



# RACISM/SEXISM/RACISM/SEXISM

by Carol Schwartz

The highly controversial "Racism/Sexism: Same Game--Different Name?" exhibition will be on display at the University Gallery, UMass through March 20, 1981. It is a multi-media presentation assembled to highlight the racist and sexist exploitation and stereotyping we are continually exposed to through art, film and print.

Over and over we hear that politics do not belong in art, that women, art and love should remain forever "pure" and unpolitical. Art is, and always has been, a form of communication. Efforts to steer it clear of the social and political arena are part of a larger effort to deny freedom of expression and maintain the status quo.

Jerry Kearns, who has been organizing the exhibit over the past year, has been working with various socially concerned groups and artists. In compiling this exhibit, Kearns hopes not only to raise the consciousness of the viewing public, but to encourage other artists to consider expanding the kinds of media they use and how they use it to communicate with more people.

Kearns emphasizes that the exhibit is composed of statements made and actions taken by the people experiencing these racist and sexist media assaults. The show is not a narrative made by a removed observer, but a collection of pieces done by people directly involved in social change. Included are photographs by Betty Lane of lesbians and gay men protesting homophobic and sexist films, efforts by Asian Americans to dispell the myths about Asians sold in American media, work done by the Committee Against Fort Apache and Women Against Violence Against Women. Much of the work in *Racism/Sexism* has been done by women.

Free, White and 21 is a video piece by Howardena Pindell, a black woman artist, in which she relates specific incidents of racism she has encountered. Sliced in with these accounts are segments of Pindell portraying a white woman who denies the existence of racism by saying, "You're just paranoid," and "I've never noticed anything you describe." As the white woman, she says repeatedly, "Your images are not valid unless we validate them,"-- the dominant culture blindly refuses to validate anything other than itself.

Feminist artists are also working hard toward developing usable imagery that can speak to women regardless of whether it is recognized by the dominant culture. Lucy Lippard's cartoon *Above It All and Below It All* describes this refusal to consider women artists and art.

Another video piece traces the history of Native Americans in Hollywood films. Not only have they been grossly misrepresented through inaccurate stereotyping, outrageously faulty "history" and condescending portrayal by whites, but they have been exploited by the producers who used Native Americans to make the films. In the same way that standard male procedure depicts women as usable and disposable, popular culture has presented Native Americans as untrustworthy impediments blocking the field of "progress." This video piece asks that we re-evaluate the source of information as well as the information itself.

The next step involves working to prevent further corruption of racial and sexual integrity and replacing destructive images with constructive ones. One visitor to the exhibit complained that there were no "positive images." As much of the space was devoted to documenting social change, this can be considered positive imagery. Pictures of happily employed women and Third World people are misleading because they are hardly the case for most.

Some avid supporters wanted to see the exhibition made available to a broad-



copyright © 1980 photo by Laurie Peck

er audience than they thought the gallery location would reach. Although limited, the gallery can serve as a meeting ground; Channel 57 in Springfield will be airing three programs in conjunction with the *Racism/Sexism* exhibit. The next one, hosting members of the Committee Against Fort Apache, will air March 10.

What is *Racism/Sexism* doing on a gallery wall making social, political and artistic statements? It is challenging the definition of art from the inside. Walls once held sacred are now covered with criticism of those sacred things. The very presence of this collection is provoking.

We are constantly bombarded with visual information, but infrequently take the time to consider its content. In the process of trying to figure out why it is in the gallery at all, we are forced to consider the content, and this involves a closer look at things like movie posters, cigarette ads and book illustrations. Taken out of their usual context we can realize more acutely how, in the name of art, news and fact, we are assaulted with violently racist and sexist ideas.

Everyone comes to an exhibition with their own biases and history. Even when approaching the surrounding culture critically, it is difficult to disentangle

oneself from it. Some people, while wholeheartedly supporting the exhibit, still seemed to have difficulty finding it on the walls of a gallery and were compelled to try to validate it as art in a very conventional way, by its formal elements without the content.

In *Mourning and In Rage*, '77 is a series of four photographs by Suzanne Lacy and Leslie Labowitz documenting a performance in front of the Los Angeles City Hall serving as a memorial to nine women who were raped and strangled. They are powerful color images and two of the four have especially tight compositional organization which makes them immediately striking. All components of the *Racism/Sexism* show do not have the visual strength or intensity of these images.

If art is created to be strong and to have impact, consideration of formal elements is important. Formal criteria alone is not and cannot be the only justification for putting something in a gallery or considering it art. Pushing to think beyond culturally and socially imposed limitations toward art that is rich in both form and content is an ongoing process. *Racism/Sexism: Same Game--Different Name?* is helping to burst through the boundaries.

by Catherine Collins

Sexual and racial stereotypes exist throughout the media and become subliminally incorporated in our views of society, no matter how aware we think we are, or try to be. Our immunity or threshold of resistance to them is often not as strong as we may wish.

The show "Racism/Sexism: Same Game--Different Name?" at the University Gallery is an excellent reminder that these stereotypes are still very much with us. It points out the political basis for these issues, something not ordinarily associated with Art, but confronting us through an "artistic" medium just the same.

The symposium held in conjunction with the exhibit on Feb. 25 at UMass gave a compelling view of the institutionalization of racism and sexism, specifically by the film medium.

Pearl Bouser, an historian and programmer for the Third World Newsreel, pointed out that black role stereotyping by Hollywood supports the white status quo, and is merely a reflection of the attitudes of the time. She mentioned "Body and Soul," "God's Stepchildren" and "Scar of Shame," films made by independent black companies, as examples giving dimensionality to the roles of black women, which raise issues not included in commercial films. The silver screen, she says, has done little to counteract the dehumanized images it has helped to create.

Next, Greta Shiller of the October 14th Film Festival Group spoke about the images of Lesbians and gay men as projected by homophobic and misogynist film companies. Voyeuristic inquiries into the lives of gay men and Lesbians are based on a fear of unleashed sexuality, especially the sexuality of women. However, she said, we cannot expect Hollywood to present the minorities' point of view but should support independents who try to do this who have great financial difficulty. She then showed a film segment the October 14th group is making about the Gay March on Washington called "Greetings From Washington, D.C." joyfully affirms all human beings who have decided to publicly state their sexual choices. The filmmakers wished to inspire others with this film, and if they can complete it, it has that potential.

Finally, Christine Choy, also with Third World Newsreel, used images of Asian Americans to illustrate her points and decried the political and economic basis of racist/sexist stereotypes, blaming the educational and institutional infrastructure for creating these images. She then showed a film she had just completed called "To Love, Honor and Obey," which powerfully depicts the abuse of human beings by human beings, and most specifically wife abuse. Much of it was filmed at the Shelter Our Sisters residence for battered women in New Jersey.

It is absolutely essential for films like this to be more widely received, for this is the only way to counteract the clichéd attitudes of the commercial media, and therefore the attitudes of a large segment of the public. One of the most horrifying attitudes is that women will stay in a physically dangerous situation because they must like it-- just one of the many important issues raised by this sensitive and politically aware group of people.

This symposium was the second of four that has been brought to us by Prof. Jerry Kearns of the UMass Art Department, made possible with aid from the Graduate Student Senate, the Fine Arts Council, and the Fine Arts Center Committee. See the Calendar this issue for details on two more events.

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Adrienne Torf

# Local Girl Makes Good

by Barbara Stack

Adrienne Torf became a Smithie in 1973. She left after one year to become a rock-n-roller with the women's band, *Liberty Standing*. I talked with Adie on the afternoon of February 7, backstage at the UMass Fine Arts Center, a few hours before what would be her spectacular second debut to the Valley as Holly Near's pianist. Here's the scoop:

Northampton drummer Micki Faucher recalls the 19 year old drummer in *Liberty Standing*: "This was her first band. She didn't know about band practice, about equipment, about bars. But she could play anything-- disco, funk, accompaniment, rhythm, background, leads. Her parents were hassling her about playing rock n roll. But she was full of energy, enthusiastic, and very funny. She wasn't a feminist then. I wasn't a feminist then, either."

Micki sighed. Yup. We all became feminists. Let's not forget the becomings. "Anything else," I asked. Micki grinned. "She deserves it. She's good. She should be there."

Though she liked Smith "a lot," Adie decided to finish her degree (political science) at Stanford University in northern California. "I sold all my equipment and vowed I wouldn't be tempted by music until I finished school." As a student, she helped establish a women's newspaper, *Aurora*, which "served as a meeting place for women who considered themselves feminist thinkers and wanted to explore that together."

"In the summer between my junior and senior year Holly called me. I auditioned just before they did the 'Imagine My Surprise' album. I wanted to do it very much, but I decided to stay in



Photo John Bunting

school because I suspected that if I didn't get right back, I wouldn't finish." She finished.

"A year ago, in December, I heard that Holly was auditioning piano players again. I've been friends with J.T. Thomas (H's previous accompanist whose debut with H, as I recall, was in Amherst) since that first audition and when she told me she was moving back to New York, I called Holly up and said, 'I'm serious this time. I want to do it.' So just

after New Years 1980, I auditioned again and she offered me the job.

"I'm very happy. The work is like a dream come true for me. I'm meeting women in cities and rural areas all over the country and I hope I can do it forever. I'm interested in developing skills as a composer, but I want more education. Now I don't think it's necessary to go to school to get an education. I learn from people." Adrienne thinks a lot of Holly Near.

I asked Adie about the west coast, about San Francisco, where she lives with another former Northampton resident and musician, Kathy Piccus (who is happy, teaching special ed, and not doing music). "It's a blast, a lot warmer, a very comfortable place to live. I keep meeting people there who have moved out from the Valley." "No shit!" I replied, "to us it looks like you are all headed east." "Nope," she insisted. "You are all coming west."

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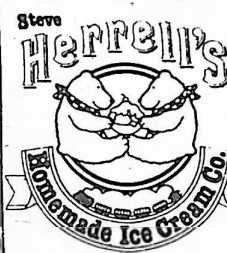
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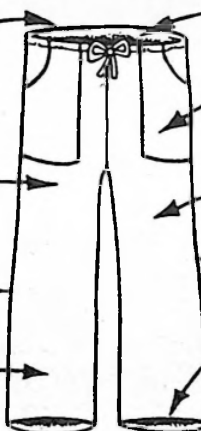
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# Pro-Choice Wins in Mass.

by Amy Jenness

In Massachusetts, poor women can, under Medicaid, truly have the right to choose abortions. This was made possible by the recent Mass. Supreme Judicial Court decision concerning the Doyle-Flynn law. The Doyle-Flynn law prohibited poor women to have Medicaid-funded abortions, but did provide funds through Medicaid for family care and child rearing.

The Supreme court ruled Doyle-Flynn unconstitutional because it invaded a woman's right to privacy and her freedom of choice as guaranteed by the Mass. constitution. Although this is a victory towards women's rights to control their own bodies, this victory is only the beginning. Other important issues exist here in the Valley and worldwide that call for our mobilization.

In an interview with Alice Dembar, a member of ISIS, the local reproductive rights organization, she emphasized that although Doyle-Flynn case was a victory, it merely serves as a precedent setter. In fact, women have been able to have abortions under Medicaid all along due to an injunction by the Supreme Court which ordered that Medicaid continue to fund abortions until the suit was settled. Alice called for a local and general awareness concerning many of the other issues involved in the reproductive rights battle. She said, "We have won a battle in the abortion arena, but in the long run we need victories in all areas." The fact is that if Medicaid can pay poor women for their family care and for their childbirthing then they can pay for abortions, too.

There are many other issues which incorporate and involve the abortion

fight, such as sterilization abuse. Federal laws exist which set guidelines for a woman's consent to be sterilized, but no one is enforcing those guidelines and therefore women, especially women who do not speak English well or at all and poor women, are being sterilized against their will. Coalition task forces are being organized to monitor and investigate the problem of sterilization of women against their will.

Another area of concern, and perhaps the crux of the problem, is that of birth

*"We don't have a system where anybody can get the economic supports to raise a child."*

control. No effective way to prevent births now exists and until a solution is found, abortions will continue to be needed. Alice Dembar stresses that if proper birth control and childcare facilities were available, then the need for abortions would not be so great. "We don't have a system where anybody can get all the economic supports to raise a child. We live in a sexist, racist, classist society which doesn't allow for proper childcare," Alice said.

Even though a victory can be seen in Mass. Supreme Court's decision, it looks as though the anti-abortion forces will work just as hard to fight against birth control and abortion. Here in Western Mass. ISIS and other coalition groups will continue their organization against repressive political powers. Aside from

the conservative dominance in the political arenas, there is strong support for abortion rights. The next step for anti-abortion forces will be an attempt to ratify the Constitution. Alice says we ought to be realistic about the constitutional challenge because until something happens the law remains.

Here in the Valley, ISIS, named after the Egyptian goddess of health and fertility, organizes a volunteer advocacy group which works towards reproductive freedom and quality health care for women regardless of race, income, age or sexual preference. The organization works through education, legislative action, monitoring of services and mass demonstration for the Northampton-Amherst area. ISIS was born last summer from the Western Massachusetts Abortion Action Coalition. The two year old WMAAC began to become heavily involved in state legislation and public political events and the now-members of the group eventually deciding to break away, take a new name, broaden their focus and change their tactics. ISIS is located in the Everywomen's Center at U/Mass. Their telephone number is: 545-0883. They hold a collective meeting every first Thursday of the month, 7pm at Bangs Hall in Amherst.

Isis



Graphic by Cathy Collins

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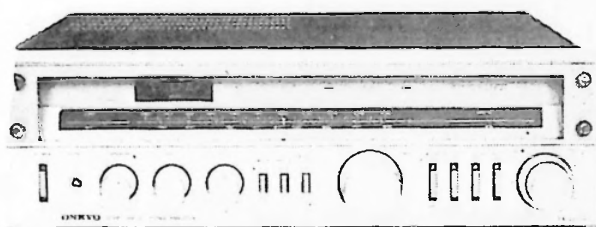
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# Falling Out of Circumstance

*If I cling to circumstance I could feel  
not responsible. Only she who says  
she did not choose is the loser in the end.  
Adrienne Rich, "Twenty-One Love Poems."*

I.  
Water Falling in your voice  
You told a dream of  
Searching seeking someone  
You knew not why but I  
Was There right there.

Reality beautifully became  
the dream we lay in.

Speaking past pebbles  
You named us a lifetime . . .

II.  
Later, you said:

I fell into your framework  
In a water-color wash  
You painted me Fiery  
Eagle wings before  
A Searing Sun I did not dream:

I am in my own in dividual  
Space creating nothing  
Out of something in a study  
of Reality attracted in a flow  
To your mind.

III.  
Imagination is in  
Seeing the present past.

IV.  
We travelled by train  
To walk in the forest  
Where wild woods beckoned us  
To avoid already chosen paths.

Where are you going? I asked.  
I'm just wandering you said  
Looking both lost and at home.

V.  
Under a pine we found  
an abandoned beehive  
Combed its crusted cells  
Searching for the Secret  
Structure of the Universe.

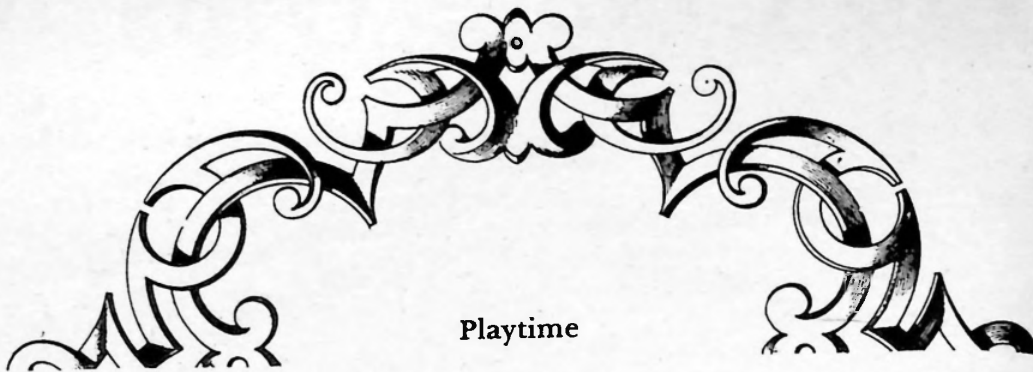
In a hollow  
A golden ring of needles  
Soft-blanket the earth  
We sat sipped sunflower seeds  
Delved after avocado  
Became  
One with the Aztec-Calendar sunlight  
Spiralling through limbs  
Branches Above  
Around us.

The ground we wandered gave  
Over to the moon our bodies and minds  
Reflections in light.

VI.  
Never wanting to leave  
The same way we had come  
We did not mind returning  
Took triple the time  
To depart dark country  
Roads held up black night  
In contrast to the stars.

VII.  
Remembering is  
The present of the past.

Marguerite Fentin



## Playtime

I.  
Ring around the Rosies  
Pocket full of posies  
Ashes, ashes, push her down!

Down, down, down on the floor  
daddy playing silly games  
growls a tiger roar.  
I'm the baby tiger  
daddy is so big  
he puts his penis  
in my mouth  
till I turn pink.

One two three four five  
Caught a girl alive  
Six seven eight nine ten  
Threw her in a room full of men.  
Why won't you let her go?  
Because she tickles our fancy so.

Tickle baby's tummy  
Tickle baby's rump  
Tickle baby's gina  
till she screams and screams and screams.

I scream  
You scream  
We all scream  
into my pillow  
when daddy does his tricks.  
Hurts so bad  
but not as bad  
as when I get a lickin  
the next day  
from mamma.

Mamma's little baby loves  
Shortenin shortenin  
Mamma's little baby loves  
Shortenin bread  
Put on the skillet  
Put on the bread  
Mama's little baby  
gets sent to bed  
without any supper  
cause she told the teacher  
what daddy does at night  
and the teacher talked to mamma  
and mamma got uptight  
called her a lying bitch  
and took baby out of school.

Ronnie and Rosie  
Sittin in the tree  
K.I.S.S.I.N.G.  
First comes love  
Then comes marriage  
Then comes Rosie  
And the baby carriage

Rockabye baby  
In the treetop  
When the wind blows  
The cradle will rock  
When the bough breaks  
The cradle will fall  
And down will come baby  
Cradle and all

II.  
One little two little three little children  
Four little five little six little children  
Seven little eight little nine little children  
raped by their daddy brother uncle neighbor man.

He loves me  
He loves me not  
He loves me  
He loves me not  
He hurts me  
He hurts me not  
He tells me not  
to tell anybody  
what we do together.  
He'll hurt me  
if I tell.  
He'll love me  
if I don't.  
He loves me  
He loves me not.

Engine engine number nine  
Going down Chicago line  
If the train falls off the track  
Do you want your daddy back?  
Will you tell your mother  
Will you tell your teacher  
Will you tell your husband  
Will you tell your lover  
That your father raped you?

I scream  
You scream  
We all scream

Marguerite Sheehan

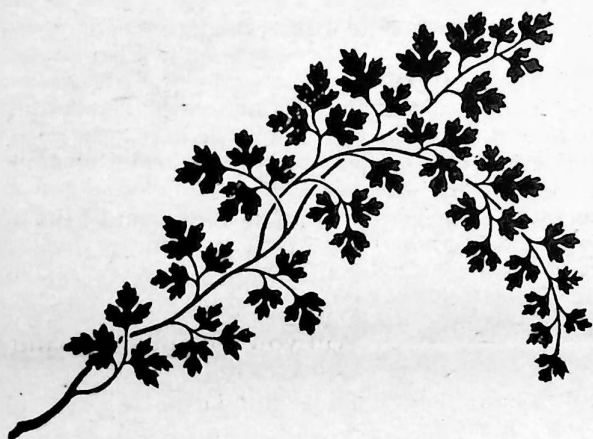




### Third Thoughts on the Sexual Revolution

She was forty, quebecoise and angry.  
At first we talked politics, then spoke  
about les politiques sexuelles  
and it was then she said, "You know,  
we are the first to whom this happens.  
Our daughters must not be (as we were)  
made to think their bodies ugly.  
They must not keep so virginal  
and it is we who know it. Do  
you think the nuns will tell them? No,  
so it is we who must, and all the while  
we lose our husbands to our daughters'  
boyfriend's sisters. Oh!  
my sad Sister, it is we  
who are the first to whom this happens."

Nancy Hall Rice



### Thoughts on the Bus Crossing Iowa Christmas Day, 1979

The earth is black, the fields  
are neatly trimmed for winter,  
corn stubble lined, in rows.  
Here and there a clump of barns  
and silos, trees, a house with narrow  
windows, pigs, black cows.

Christmas day, the sun cannot  
break through, and I  
am on an almost empty bus,  
no change, New York to San Francisco,  
crossing Iowa. Behind me  
is New England, my  
holiday house. The stollen's  
there, the lebkuchen,  
my daughter there, who baked them,  
my sister there, from Switzerland,  
my mother there---their marriages  
of five years, twenty-seven,  
thirty-five, all cracked.

The night I left,  
my sister said, "Those were  
our lives that just flashed by.  
I'm forty-eight, you're fifty."  
"In April," I said huffily,  
would not believe her.

Now, as the Greyhound hurtles  
over Iowa, I think  
of what she said two nights ago,  
and close my eyes and cry.

Nancy Hall Rice

On being asked at age forty to write something about my mother at the time of my birth: "If abortions had been easier then, where do you think you and your sister would be?" she says forty years later on her 70th birthday. I conclude the hope wasn't there; I must have brought it. "We didn't want you, no, but you were such a happy baby, you smiled, we had to laugh." That's a quote from my own poem, which deals exhaustively with these matters. She was able to laugh (I said she said, but I invented it) when baby smiled. I was baby. The poem says I was "sturdy, small, smooth, dark and determined." I'm larger now, and she smaller, chiselled, with grimmer lines around the mouth, with lipstick creeping up them. But then, beautiful. A classic beauty she shows in the pictures she has now on her bulletin board for the birthday, hair smoothed in a bun, flowing chiffons, a maker of stuffed mushroom canapes, small breasted with large nipples she even then left unbrassiered. I ask about the brassieres. She says they wore sheeting pinned tight in the 20's, the flapper look. She hated confinement. "But we had modess," she adds unexpectedly, "although mostly we used rags, and washed them out." She laughs, and confides suddenly: "You want to know what my wicked friends did with modess?" She doesn't pause, but I nod anyway. "They studded it in for a contraceptive. It's true," she says, "and it seems to have worked, nobody got pregnant. Not among MY friends." She sighs. "Oh, we were bad, I was in my element then, in the 20's. You children cramped my style. There we are in the brown snapshot, 1930, the four classmates gathered for the birthdays." They are slim, tall, all incredibly beautiful with angelic faces, hair pulled smoothly back, all four! in buns. She is looking affectionately down on my two brothers in ironed short pants, who are peering into the carriage I am said to be in. But what is she thinking?

That her friend Isobel died in childbirth. That she went with flowers to visit the hospital, was told her friend was dead. (The tears for that, she tells me now, were held back 40 years.) That she would like to drown herself, to swim far out and not come back, but feels she mustn't. For who would take the children, since Isobel is gone. This one? this? their grandmother? Never, if she could save herself, and so she has, but tells me now,

"If there had been abortions then as there are now, just where exactly do you think you would be?"

Nancy Hall Rice

### Tennis Court Encounter

When you *waved* like that,  
oh, when you *waved* like that,  
I *waved*, too,  
and my *heart* jumped out,  
it jumped *gladly* out,  
wanting to *stand* by you,  
and to *say* to you,  
I will *go* with you,  
yes, *for* ever,  
and *where* ever . . .

*You turned and served.*

Nancy Hall Rice

### About the Psychics

"Why don't they send," you said, " 'I love you.'  
Something more important than  
'six bottles' or 'four pens' ?"

" 'I

love you.' I send and send.  
Have sent for years. I'll tell you why  
they do not send it any more,  
but just 'six bottles' and 'four pens.'  
Sending the unspeakable  
year on year gets tiresome.  
You never say you hear."

Nancy Hall Rice



## A Tribute . . .

## Ella Grasso

by Ellen LaFleche

In 1964, when I was eleven, I had my photograph taken with the Governor of Connecticut. A gala parade to celebrate the anniversary of my home town had assembled on the parking lot of the factory that bordered my yard on three sides. From the kitchen window, someone in my family spotted Governor John Dempsey mingling with the marchers and their families.

I rushed outside with my family's box camera and snapped a few pictures of the governor. "I'm sure you'll grow up to be a good voting Democrat," he smiled down at me. Then the governor wrapped his huge arms around my tiny shoulders and invited my mother to snap a few pictures.

As soon as the film was developed, I proudly displayed my gubernatorial snapshots to my sixth grade class. "You should be honored to have your picture taken with the Governor," said my teacher. "Wouldn't it be exciting for you if he became president of the United States someday!"

"It would be even more exciting for me if I grew up to be governor . . . or president myself, someday," I replied with a vehemence that was most uncharacteristic of my obedient parochial school days.

I can still remember vividly the laughter that rippled down the rows of wooden desks. "Girls can't be governors," said the ten year old boy at the wooden desk next to mine.

Ten years passed, and the photograph of the governor had been long forgotten, packed away with childhood memorabilia, its edge cracked and turned under. It was 1974; a junior in college, I was frantically trying to focus on a major, a career and a lifestyle. I was bewildered and unnerved by the new choices confronting women of my generation.

On a night in which I sat hunched over biochemistry notes, my mother called my Boston dormitory with the news: a woman had been elected governor of Connecticut! I remember the proud, excited tones in her voice and the slow tingle that warmed the nape of my neck. It was exactly the way my mother had reassured me on that day in the sixth grade: "Yes, indeed, a woman will become governor of Connecticut someday!"

## A Woman Governor!!!

Ella Tambussi Grasso was the first

woman to be elected governor of a state without being preceded by her husband. Ella Tambussi was born on May 10, 1919, in the Hartford suburb of Windsor Locks, the daughter of Italian immigrants Maria and James. She grew up in that small mill town in the heart of the depression years. Her family's struggles during those lean years helped shape her fiscal attitudes and sharpened budgeting skills that would later become legendary in Connecticut.

Ella was unusually close to her parents throughout their lives, remarking after their deaths that she "felt like an orphan." Although she spent four years living in Washington as a Congresswoman, she remained a Windsor Locks resident all her life, refusing to leave the hometown in which her parents were buried.

Ella Tambussi's energy and early interest in politics were so apparent that her high school yearbook predicted she would be the first woman mayor of Windsor Locks! In the late 1930's, she won a scholarship to Mount Holyoke College in South Hadley, Massachusetts. She graduated magna cum laude from Mount Holyoke, majoring, of course, in political science, and remained to earn her masters degree in 1942. That same year she married Thomas Grasso, a friend from Connecticut she had known for nine years.

While Ella was an honor student in political science, she was an even more brilliant practitioner of the science of politics. During her 30 year career, she never lost any election in which she ran for office!

In 1952, when her daughter Susane was four years old and her son James a toddler, Ella won a seat in the Conn. House of Representatives. She entered statewide politics in 1958, winning the post of Conn. secretary of state. She held that position until 1970, during which time she sharpened her administrative skills, built her reputation and got acquainted with people on the state political scene.

In 1970, she narrowly won a seat to Congress and prepared to spend her work week in the power vacuum of Washington, D.C. Friends and colleagues of Ella say that she never felt comfortable with the Washington political scene. She easily won a second term in 1972, but later commented that she disliked being separated from her family and home state.

Ella captured the attention of the nation's media in 1974 when she became the first woman to seek a governorship



on her own without succeeding a husband. Her political opponents never made blatant public remarks about her sex but were quick to make subtle and damaging sexist digs. One Republican opponent printed up bumper stickers that read, "Connecticut cannot afford a Governess."

The truth is that Ella was a frugal, non-pompous administrator long before Jimmy Carter brought blue jeans and turtleneck chic to the White House. Upon entering office she sold the state air plane and limousine and was driven to state business in a police car; her official car eventually became a Chevy Citation. During one fiscal crisis that rocked Connecticut, she threatened to sell a state-owned silver service to raise emergency funds.

While her thriftiness was almost legendary in the state, her concerns for providing needed human services never diminished. On the morning of her funeral, Jimmy Carter told a Hartford news station that Ella Grasso sternly lectured him whenever he attempted budget cuts that would adversely affect welfare recipients, education or food programs.

The media often criticized Governor Grasso about her fashion wardrobe or personal attractiveness. Ella was beautiful in a way that traditional media could not appreciate: she was a strong and independent-looking woman who cared more about state business and her family's welfare than the latest fashions or hairstyles.

Ella Grasso won a second term as governor in 1978 and was considering running for a third in 1982. But in April, 1980, cancer was discovered in her reproductive tract and the malignancy soon spread to other organs. Over the months, her exuberant energy was drained into fighting her illness and in December, 1980, she resigned as Governor of Connecticut. Her last public words to the residents of her home state were, "I love you, I love you all."

## She Governed Like a Woman!!

Ella Tambussi Grasso was not a perfect politician nor a perfect woman. Like many other politicians of our time, she was adept at ducking controversial topics. And like other women in powerful positions, she had to play numerous power games, appeasing one particular interest group while angering others.

I vehemently disagreed with her stand on many issues, as did all members of my family at one time or another. She did not embrace feminist theories in the 'ideological' ways that I would have liked, but she and I are of different times and generations. I was nurtured on books filled with feminist values and ideas, while she grew up at a time in which the idea of a woman mayor was a wild-eyed high school yearbook fantasy.

Nevertheless, the election of Ella T. Grasso in 1974 provided me with a flesh and blood role model that no amount of

Continued on page 12

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# A Parting Gift

Reviewed by Kathy Daniels

As we help each other to live, so must we someday help each other to die: this knowledge, this challenge, is at the heart of *A Parting Gift*. Comprised of nine poems, *A Parting Gift* was written and published by a local author, Marguerite Sheehan. The collection is the culmination of Marguerite's experiences last summer, when she helped to care for an elderly friend who was bedridden and dying. Each poem stands by itself, powerful and provocative; as a unit, they make a poignant statement about both dying and surviving in this culture. The book is dedicated to Marie, who died in October.

*A Parting Gift* explores the day-to-day reality of the aging and dying process. The poems are written in a clear conversational tone, accessible to all readers.

I brush your silver  
streaked and pulled back  
hair to a knot  
stroking with your ivory  
handled brush.  
Do you recognise?

(Washing the Body Down)

The special quality of poetry to distill-- and thus magnify-- emotion and experience is perfectly suited to the subject of death. The poet's voice is strong but always tender, never forceful or harsh. The forthrightness of the images allows the reader to participate in a personal and immediate way.

She gave you pencil and paper.  
You scribbled question marks.  
To us it was a game  
giving you something to do.  
You seized the moment  
in your shaking hands  
shaking us awake  
showing us that all  
was confusion.

(Question Marks)

While touching on many aspects of the dying experience, *A Parting Gift* raises some related political issues. The rights of the dying, euthanasia, and medical and cultural attitudes toward death are all suggested and sometimes commented on directly.

Here we gather dignity  
around us warding off  
those who would rob us  
of those last moments  
of peace before death.

(The Dying Room)

The fact that Marie's dying takes place within familiar, family surroundings is of utmost importance to the book. Anyone who has watched someone they love die in a hospital will be struck by the contrast. The poems resonate with the quietness, the fluctuating calm and tension of the sickroom. The setting seems a place almost out of time.

The fever of living  
has dropped at the door.

(The dying Room)

Marguerite depicts with candor the complex and often contradictory emotions evoked in both the dying person and the survivor. Forced to accept her own deterioration, Marie wants to let go, be released from the pain and confusion she feels. Yet she is hesitant, and clings to the life which is familiar, known. This conflict provides for much of the tension in the poems.

The feelings of the narrator, the survivor, span denial and grief, guilt and curiosity, anger and helplessness. Other deaths she has experienced are conjured up.

When we sit together old woman  
it doesn't matter if you slip  
and call me nice  
or if I see Gramma's blue  
eyes in your brown.

(We Await the Dying Day)

The thoughtfulness with which the narrator tends to her ailing friend's needs, both physical and psychic, makes the reader aware of the extraordinary significance that ordinary kindnesses take on when helping someone to die.

*A Parting Gift* fulfills an important function by bringing the reality of aging and dying into everyday reality. Even though the commercial media is glutted with images of violence and death, the true nature of death still eludes us. Alienated from death by cultural taboos and a medical profession that enacts those taboos, we have become estranged even from the fact of our own mortality. In *Question Marks*, the author muses:

My explanations make no sense.  
I wonder if anyone  
has ever spoken the truth  
about dying.

The truth is only beginning to be respo-ken, and this collection makes a substantial contribution. By initiating dialogue, *A Parting Gift* manages to make death more tangible and less threatening. Therapists, teachers, hospice workers

and others who deal with death and dying should consider the many possibilities for use of the collection. The book's ability to evoke strong emotion would make it an effective device for raising consciousness around death issues.

But whether you want to explore your own feelings about aging and dying or simply read good poetry, read *A Parting Gift*. You cannot help but be enriched.



Poems by

Marguerite Sheehan

*A Parting Gift* is available at the following locations: Beyond Words, Broad-sides, and Womanfyre in Northampton; Logos and Food for Thought Books in Amherst and from the author, Box 109, Goshen, Ma. 01032.

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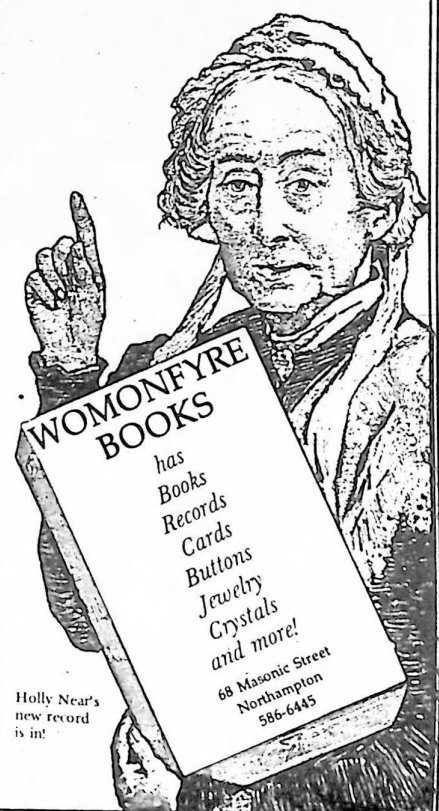
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## FILM REVIEW

## Is Happiness a Warm Gun?

by Ellen LaFleche

Many film critics are claiming that a new, strong woman has emerged in American film. Gena Rowlands, who portrays Gloria, and Goldie Hawn as *Private Benjamin* are cited as examples. Bruce McCabe, film critic for the *Boston Globe*, writes about Gloria: "(It) is as current... as today's headlines. It is an anxious, humanistically feminist film that dazzles you by insisting on its refusal to be categorized. Gloria Swenson, the tough-talking protagonist of *Gloria*, is probably the toughest dame (sic) to come down the pike since Barbara Stanwyck..."

Yes, Gloria is tough, foul-mouthed, capable of constant violence. But she is not my version of a strong woman. Critics have interpreted Gloria's gun-slugging abilities as a strength, a manifestation of her protective feelings toward the six year old boy whose entire family was blown away, gangland style, minutes after Gloria borrows a cup of sugar from his mother. To protect the newly orphaned boy from the mob, Gloria embarks on a two day shooting spree in New York City-- gunning down carfuls of gangsters, pulling a gun in a restaurant, spraying people with bullets in their homes.

If Gloria had committed one or two acts of violence, the film might have made a powerful statement about women, violence and anger. But the sheer number of people that Gloria shoots makes her anger lose meaning and credibility. When she emerges unscathed from an elevator that two mob men had riddled with bullets, her adventures become those of a fantasy wonderwoman, not a flesh and blood woman who bleeds when shot.

Most importantly, Gloria's toughness is an implied, male-identified strength, borrowed from and modeled after institutionalized male power (symbolized by organized crime). Her shooting prowess and wealth derive from a past relationship with Mr. T., a mobster bossman. We receive the tired message that Gloria's status ultimately comes from shrewd use of her sexuality. In this context, it is significant that film stereotypes of Depression-era gun molls were attractive, sexy women even when on violent killing sprees.

Critic Marjorie Rosen describes the popular 1930 gun moll: "(She) wore flimsy, revealing clothes, was naughty, brazen and street smart. Glossing over her depravity with the excitement and adventure of her life, as well as with the good looks of the particular actress, films saw Depression hard times as a peculiar

vindication for the poor-girl-in-bad-company, whose basic strength was in her loyalty to her hoodlum master. What it boiled down to was that Hollywood didn't even give unscrupulous women the right to be evil and mercenary without hanging feminine motivation on the old hat of loving servility." (1)

Thus, gangster women were allowed to act violently as long as their particular anger could be used to enhance their sexual appeal. ("You look so beautiful when you're angry, dear.") In this tradition, Faye Dunaway became a sex symbol of the late 1960's after slyly portraying

long linked guns and violence with male sexuality, the film *Gloria* is now saying that happiness can be a warm (sensual) gun-- for women as well as men.

Gloria's strength as a woman is further diminished because throughout the film we learn so little about her and are forced to piece together morsels of information. She appears to be comfortably wealthy, has accumulated status through her mob connections, has been in jail. But what does she do for a living? How long was she in jail? Who are the people she loves and the people who love her? As viewers, we cannot appreciate or understand the strength of a woman we are not allowed to know.

Gloria is excruciatingly uncertain about her feelings toward the little boy. Yet she shoots wildly at the slightest threat to him, only to later abandon him in the streets and then spray yet another group of people with bullets to retrieve him. Director John Cassavetes seems to be saying that a woman's maternal instinct is so strong that she will blindly kill (and be killed), even for a child she barely knows. Gloria ultimately acts out this romanticized maternal stereotype. To save the boy, Gloria delivers herself to her former boyfriend, knowing she will certainly be killed. "I'm a broad," she protests minutes before she is to be sacrificed, "I'm not at all maternal; I hate the sight of milk."

A strong woman is empowered to make effective decisions. Throughout the film, Gloria runs around NYC in frightened, ineffective circles, running from cab to cab to bus, and dragging the boy from hotel room to hotel room. She talks constantly about taking the boy to safety in Philadelphia. We wonder why she doesn't do just that! With the money from her safe deposit box, she could have hired any one of the many cabdrivers to take her right out of the city!

The bulk of the movie's plot centers around Gloria's growing relationship with the boy. Because I craved more information about Gloria, I hoped that her character would emerge in dialogue with the child. But unfortunately, the boy is capable of muttering nothing but pseudo-macho clichés. "I am the boss," he says. "I am the man! I am the man!"

The boy soon begins to sling sexual innuendos at Gloria. "You're my girlfriend, Gloria," he repeats. "And you're the nicest man I ever slept with," Gloria answers. This attempt at psychosexualizing their relationship is degrading to them both and further diminishes Gloria's credibility as an authentic woman. We are forced to assume that Gloria is a

sexually frustrated aging woman, reduced to flirting with a six year old; her sprees of violence become increasingly associated with sexual expression.

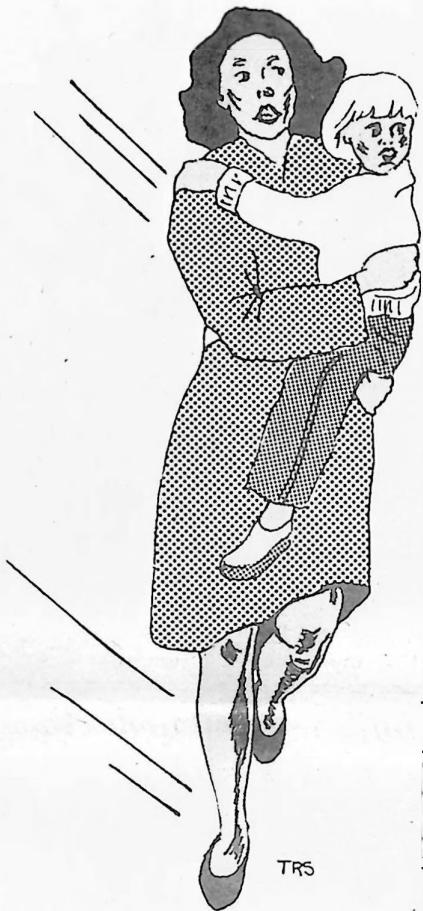
As an actress, Gena Rowland's performance in *Gloria* is commanding, and critics have confused the energy and power of Rowlands the woman with her character in the movie. The central issue here is to understand why male critics have overwhelmingly accepted Gloria Swenson as a model of a strong woman and a feminist. On one hand, the gun-toting Gloria reflects male fears about the potential unleashing of women's anger; on the other hand, because the credibility of Gloria's anger has been diminished, the meaning and power of her anger is trivialized and defused.

Similarly, *Private Benjamin* (released about the same time as *Gloria*) puts a gun into the hands of Army recruit Judy Benjamin. Because Goldie Hawn's characterization of Benjamin is so innocently flaky, her career in the military is reduced to an equal-pay-for-equal-work statement. *Private Benjamin* ends up with an innocuous desk job; her military rifle is never associated with the potential for female violence.

Gun-toting women are not an uncommon presence in American film, appearing notably at times of social unrest and female anger. Most gun moll movies were produced during the peak years of the Depression; *Bonnie and Clyde* came in the early years of the feminist movement. In the late 1960's black women in film expressed black rage in such films as *Sheba, Baby, Foxy, and Black Mama*. The obscurity of these films in the white community reveals the social unacceptance of black women's anger. And like their white gun-carrying sisters, they could be violent only if they were sexually attractive!

Ultimately, we need to ask the many questions raised by the critical acceptance of *Gloria*. Should we arm ourselves in response to rising rates of rape and violence against women? Can women in the military de-masculinize the system of nuclear armament and enhance our efforts for peace? And do we settle for male-identified notions of strong women or can we develop models of female empowerment that reject male glorification of violence, armaments and death?

(1) Marjorie Rosen: *Popcorn Venus: Women, Movies and the American Dream*.



Graphic by Toby Schumacher

Bonnie Parker in *Bonnie and Clyde*. Critic McCabe is duly impressed with Gloria because "She hasn't sacrificed her femininity. She's an attractive woman who knows how to take care of herself." (*Boston Globe*, 10/19/80).

While representing the ultimate in female sexuality, gangster Bonnie Parker was seduced into a lifestyle of violence by her fatal attraction to Clyde Barrows (Warren Beatty).

An impotent Clyde hooks Bonnie with a shared orgasmic violence rather than sexual intimacy. Handling their guns becomes integrated into their sexual identity. Though cultural images have

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## Ella Grasso

Continued from page 10

rallies and feminist literature could have provided. Ella's commitment to women, whether or not she termed it feminism, was expressed day to day. Walking down the streets of Hartford, she would frequently stop at laundromats and help old and disabled women to fold clothes or haul their washing. She backed measures that made sexual harassment on the job an unfair labor practice and backed another bill banning discrimination against Medicaid patients.

During the famous northeastern blizzard of 1978, northeastern Conn. residents erected a frantic message in the 24 inches of snow. "Help Ella" The letter were thirty feet high and Ella spotted them from a cramped helicopter. When tornados ripped through Windsor Locks in 1979 (missing the Grasso home by a

few blocks), Ella was everywhere at once, providing personal as well as administrative aid and comfort. For her, being Governor meant being accessible to people; being called Ella, walking down the street and chatting to children without their knowing that she was a leader.

And so she governed like a woman. She was justifiably proud of her ability to deal with budget cuts and financial crisis, but would also brag of her ability to pluck the best dress from a bargain sale. She never forgot the daily, nurturant details of her life. She accepted the immense power that accrued to her as a state governor and was a strong leader during a decade that cried for lack of competent politicians. She knew of the uses and abuses of power, and balanced her power with joy in a job well done and her love for people.

Ella Tambussi Grasso is sorely missed!



# TAKE BACK ♀ THE NIGHT

Graphic by Nina Stomowitz

by Elizabeth Dworin

"Take Back the Night," a collection of feminist essays on pornography, was important for me to read because I had recently begun to doubt the primacy of building a feminist anti-pornography movement. What's pornography, after all, compared to real-life rape and abuse, I thought. I was unaware of how much I was being influenced, albeit subtly, by what now appears to be an organized media-backlash attack against female anti-pornography theory and activism.

To date: the progressive monthly 2Mother Jones April 1980 issue, devoted to "Sex, Porn and Male Rage," ranged in tone from flip to solemnly objective (i.e., 'Both sides') but basically maintained that pornography is harmless, if distasteful propaganda and that "fighting propaganda is a loser's strategy." Following this, *Christopher Street* published an article of unmitigated snideness and bad will directed against the N.Y.-based Women Against Pornography (WAP). Then it hit the sectarian Left, with a couple of issues of the Trotskyite "Women and Revolution" devoted to a denunciation of women's efforts to deal with pornography. In July 1980, *New York Magazine's* review of *Dressed to Kill* praised it as "viciously gleeful . . . Kate runs straight into the unraised razor in one of the most deliriously funny scenes in modern cinema." Finally, the *New York Times* reviewed *Take Back the Night*, dismissing it because "these women are not overly fond of men . . . and their anger obscures their message."

Hostility towards women's anger about pornography seems to be everywhere. Reading *Take Back the Night* (TBTN) set me back on track and affirmed my feelings that pornography is indeed, in WAP's words, "both a manifestation of a set of values rooted in patriarchal families and patriarchal history and a vehicle through which these values are transmitted and internalized."

TBTN is organized into seven sections, dealing with the definition of pornography: "Who is Hurt"; "Who Benefits";

Research on its effects; "Pornography and the First Amendment"; activism; and future dreams, "Looking Ahead." It takes on and comprehends a wide spectrum of issues, including the legal implications of fighting pornography, whether pornography has a causal relationship to actual violence, whether pornography is itself violence: sadism's relationship to catharsis, interviews with women formerly in the business, racism's role in pornography and "censorship."

In "Erotica and Pornography, a Clear and Present Difference," Gloria Steinem lays low the idea that the two are objective equivalents. Explicating an idea that runs through the collection, she notes that pornography's threat derives not from the fact that it is anti-female propaganda per se, but that it is anti-female propaganda in the context of a thriving, growing, \$4.5 billion industry; that the social context is of primary importance. Steinem goes on to state that in this society, the difference between erotica and pornography must be defined as the respective absence or presence of male domination, for "until we untangle the lethal confusion of sex with violence, there will be more pornography and less erotica. There will be little murders in our beds-- and very little love."

Backing this up in her own piece, Susan Brownmiller notes that "To defend the right of a lone, crazed American Nazi to grind out propaganda calling for the extermination of all Jews, as the ACLU has done in the name of free speech, is a self-righteous and not particularly courageous stand, for American Jewry is not currently threatened by storm troopers, concentration camps and imminent extermination. . ."

"Racism in Pornography and in the Women's Movement" by Tracy Gardner was an important essay. It's with an issue like pornography that the temptation is strongest, at least for me as a white feminist, to say "my god, but it hurts us all, and that's enough!" But the work she does in detailing how "pornography capitalizes on the underlying history and myths surrounding and oppressing people of color" gives lie to that assumption.



Photo by Sue Simpson

tion. Prior to white intervention, there was no pornography in Africa. It was only in America, under slavery, that the intense quality of many African peoples' relationship to the earth was reduced to pornographic stereotypes-- of the Black man as inveterate rapist of 'pure' white women, of the Black woman as the hot, earthy and violable "breeder"-- which

*"Until we untangle the lethal confusion of sex with violence there will be more pornography and less erotica..."*

have so many reverberations for women of color now, in terms of the contempor-

ary pornography industry.

In one of the most challenging essays in the collection, "Pornography and the First Amendment: Prior Restraints and Private Action," attorney Wendy Kaminer argues that bringing pornography to the courts would be "elevating it to political speech" in a way no grassroots activism could. This I found to be crucial. The feminist anti-pornography movement is at a pivotal point right now in terms of direction. Whether or not the role it takes will be more prosecutorial, we need more constructive, feminist challenges like this one.

In all, *Take Back the Night* is an excellent resource and affirmation of our deepest concerns about, and best efforts against, an industry which is anti-female, often racist, anti-integrity, ultimately anti-life, and surely damaging to all our psyches. Buy it, read it, take courage from it!



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## CALLING ALL DYKES

VWV will be devoting an entire page to Lesbians starting with our April Issue. This is your space so please send us your letters, articles, poems, adventure stories from Lesbian life, photos, graphics, etc. We are also having a Lesbian page logo contest. The winner will receive a free subscription to the VWV, and permanent visibility on our pages. There are no specific format requirements so be creative. The deadline for submission is March 25th. SEND TO: Everywoman's Center Wilder Hall, UM



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Mon.-Fri. 8 a.m. to 6 p.m.,

Sat. 10 a.m. to 5 p.m.



**Sunday 1**

Women's Ritual Group meets every 1st and 3rd Sunday, 7 pm. at Chrysalis, Northampton. Info: 665-4705.

**Tuesday 3**

Support group for Gay Black Women- Campus Center, UMass, Room 811, 7:30 pm. Info: Everywoman's Center, 545-0883.

Lesbian Support Group: every Tuesday 7:30 pm. at the Hampden County Women's Center, 764 Alden St., Spfld. Info: Barbara at 783-3020.

**Wednesday 4**

Third World Women's Workshop: Survival: Day to Day techniques and long range planning. 7-9 pm., Campus Center 801. Info: 545-0883.

**Thursday 5**

Coalition for Basic Human Needs will meet to discuss issues of vital concern to welfare recipients. 7:30 pm. 76 Pleasant St., N'ton. Info & transportation: CBHN at 586-3460. Casa Latina at 586-1597.



Julie Homi

**Friday 6**

Melba Moore in concert. John M. Green Hall, Smith College. 8 pm. Admission. Sponsored by Black Students' Alliance. Party after in the Cultural Center.

# Calendar

**Saturday 7**

Adrienne Baughs, newscaster for Channel 3, Hartford will speak on "The Public Image of Women in Broadcasting" at 3:30 pm., Gerald Penny Center in Octagon Bldg., Amherst College.

Judy Polan: at the Second Fret, 21 Pleasant St., N'ton. 8 pm. Admission.  
Women's Contradance: Red Barn, Hampshire College Rt. 116. Info: Hampshire College Women's Center, 549-4160 Ext. 540.

**Sunday 8**

Teresa Trull, jazz pianist Julie Homi: in concert at 8 pm., Chapin Aud., Mt. Holyoke College. \$5.50. Info, childcare, work exchange questions: 584-2637, 586-3339.

International Festival of Women Artists: writer/artist/teacher Jan Willard will speak about festival that took place July 80, international network among women and plans for the 1983 festival. 3 pm. at Herter Gallery.

Film: "Eight Minutes to Midnight--Portrait of Dr. Helen Caldicott"-- Fundraiser for Mother's Day March at the Pentagon. Pleasant St. Theatre, N'ton, 1 & 2:30 pm. Tickets: Womenfyre, or call 584-8975. \$3 in advance, \$3.50 at door.

Gospel Jubilee: Helen Hill Chapel, Smith College. A celebration of black religious music. 10 am.-2 pm. Info: Annette Cato at 584-2700, ext. 2294.

Black Dance Theatre Production: Triumph at Theatre 14, Smith College. Info: Annette Cato, 584-2700, ext. 2294.

**Monday 9**

Pacita Abad: art exhibit opening at the Augusta Savage Gallery, New Africa House, UMass from 4:30-6 pm. Lecture on her work in SBA-120, UMass at 8:30 pm. Reception following in Herter Gallery. Paintings about life in Bangladesh. Thru March.

Spring Fever Variety Show & Dance: Polish Home, Pearl St., N'ton. 8 pm. \$3 includes admission to dance. Sponsored by Common Women Club.

Film: "We Will Not Be Beaten"--with panel discussion. 7:30 pm., Unitarian Church, N'ton. (Necessities/ Necesidades)

**Tuesday 10**

Third World Women and the Media: workshop/colloquia series. CC room 901, UMass. 7-10 pm.

Women Novelists of the Harlem Renaissance: Judith Branzburg. 4 pm., 6th fl. lounge, Thompson Hall, UMass.

"Killing Us Softly" and "Battered Women: Violence Behind Closed Doors"-- two films with panel discussion by members of Womanshelter/Companeras. 7:30 pm., Presbyterian First Church, 237 Chestnut, Holyoke.

Violence in the Media: meeting and potluck for women interested in organizing against pornography. 2 Highland Ave., Northampton, 7:30 pm. Info: 586-8127.

**Wednesday 11**

Third World Women's Workshop: see March 4.

**Thursday 12**

Women's Media Project: special show in honor of International Women's Week and community education on battering week. 6-10 pm., WMUA, 91.1 FM.

Boston Rally: and lobby to stop welfare cuts at the statehouse. Info: CBHN at 586-3460 or Casa Latina, 586-1579.

**Friday 13**

Demonstration against pornography: 12 noon, Amherst Common.

**Saturday 14**

Adrienne Rich: reading from new book of poems, Wright Hall, Smith College. \$4 in advance at Womenfyre, N'ton; Logos, Amherst \$4.50 at door. Sliding scale for tickets. Reservations, childcare: 586-1125 (Mon-Fri, 9-1) Wheelchair accessible, interpreting for hearing-impaired. Benefit for Necessities/Necesidades.

**Sunday 15**

Anne Halley and Lorrie Goldensohn: poetry reading at the Iron Horse, 20 Center St., N'ton. 4 pm.



Teresa Trull

**Tuesday 17**

"Emily Dickinson's Amherst & Amherst's Emily Dickinson"-- Doris Abramson, Theatre Department, presents a reading at 4 pm., 6th fl. lounge, Thompson Hall, UMass. Info: 545-1923.

Afro-American Art History 1900-present: CC Room 801. Info: Kharmia DeLemos or Aquila Ayana, 545-0883.

**Wednesday 18**

Lecture: Charles Kimball, a Baptist minister who visited Iran 3 times during hostage crisis speaks on the hostages: An insider's look at the long year & the final weeks. Mahar Aud., UMass, 8 pm.

Third World Women's Workshop: see March 4

**Monday 23**

Paul Jacobs and the Nuclear Gang: a film co-sponsored by Women for Survival and Casa Latina. 7 pm. at the Jackson St. School, N'ton. Info and childcare, final confirmation of place: Nisa at 586-1148, Casa Latina at 586-1597.

**Tuesday 31**

A Disclosure of Convent Living as Perceived By a Former Dominican Black Nun: Room 801, CC, UMass. 7-10 pm. Info: Kharmia DeLemos, Aquila Ayana, 545-0883.

# Announcements

**Film Series!!**

The major effort of Women for Survival's networking/funding/media task force this winter has been in the organizing of a film series. Women for Survival is co-sponsoring the series with the local community group Casa Latina. We are planning to show one or two films a month in March, April and May. We are focusing on various survival issues: imperialism, violence against women, the nuclear arms race and community organizing. By juxtaposing these important issues we hope to show some of the many faces of oppression that affect all women. The money from this project comes from the grant we received from the Haymarket Foundation (Thank you, Funding Task Force!). Look to the calendar for dates of the films. Anyone who is interested in helping run projectors or do publicity or who has ideas for future films, please call Fran at 256-0156 or Marguerite at 268-3142. We are showing **MARCH 8** Helen Caldicott's new movie "8 minutes to Midnight"!!

**Lesbian Support Group**

The Hampden County Women's Center is sponsoring a lesbian support group which will meet at 7:30 pm. every Wednesday at the Women's Center, 746 Alden St., Springfield. For directions and information, call 783-3020 and ask for Barbara.

**Feminist Photography**

OVULAR III-- the third year of photographic workshops for feminist women will be held in the southern Oregon mountains this July. Due to increased interest, this year two workshops are scheduled, each limited to 18 women: Advanced Photography, July 3-12 for \$175; Experimental Photography, July 20-26 for \$125. Fees include sleeping space, meals and darkroom use. Registrations will be reserved in the order in which a \$50 deposit is received.

Five experienced facilitator-photographers will share a wide range of skills and concerns. Sessions will include color work, view camera, self-portraits, group-created photographs, improvised and low-technology darkrooms, history of women photographers, creative visualizing and discussions on ethics, esthetics and feminist imagery. Address all correspondence to: FEMINIST PHOTOGRAPHERS, 2000 King Mountain Trail, Sunny Valley, OR 97497. ALSO: THE BLATANT IMAGE: a magazine of feminist photography will publish its premier issue in June, 1981. This magazine is the group effort of women who attended last year's workshops. Money is urgently needed to meet the high production costs of quality photographic reproduction. Copies of the first limited edition are now being reserved for \$10 each. Donations are welcome. Enquire before sending photographs and articles. Write: THE BLATANT IMAGE, Box 56, Wolf Creek, OR 97497.

**Sojourn Needs Homes**

SOJOURN needs families, working women, or women's collectives to provide foster homes for adolescent women unable to live with their natural parents. Home providers receive compensation, ongoing support and supervision. Info: Judith Fertitta at 586-6807 weekdays, 9-5.

**Support for Mothers of Adolescents**

If you have one or more adolescent children and experience some difficulty in relating to them, this group may be for you! Goals for the group: to gain a better understanding of our roles as parents and women in times of rapid change in customs and values. This will be done through sharing of information, ideas and feelings. The group leader will be a mother of adolescent children and a graduate student at the UConn School of Social Work. Info: call Everywoman's Center, 545-0883.

**Food Self-Reliance for Lesbians**

An 8-week course which will meet bi-weekly is designed for those who are interested in serious gardening. The class will include various organic gardening techniques: planting, mulching, composting, fertilizing, pest and disease control, astrolological planting and using a pendulum in diagnosing plant and soil needs. Class begins first week in April. \$40-\$60 sliding scale fee. Info: Naomi, 584-5470.

**Older Women Students**

Two support groups for older women students are starting the first week in March. A group for women age 25-40 will begin Friday, March 5th from noon to 1:30, and one for women over 40 will meet Thursday morning, March 4th, from 10-11:30. A way for women to share stories, information, thoughts and feelings about their experiences as older-than-average student-- in a context of mutual support. Women engaged in part-time study or considering a return to school are also welcome. Both groups will begin at Everywoman's Center, Wilder Hall, UMass. Call Dorothy Howard or Betty Savareid at the Older Student Service Network at 545-0883 for more information.

**Women's Oral History**

The Cambridge Women's Oral History Project is interested in interviewing women over 70. The goals of the project are to involve women in an historical study of women's life transitions, to facilitate inter-cultural and inter-generational communications and to generate interest in and resources for future oral history projects. The interviews will be conducted in Portuguese, Spanish, Creole and English. Please contact Mr. Cohen at the Cambridge Arts Council by calling 617-498-9033 or writing to the Cambridge Arts Council, City Hall Annex, 57 Inman St., Cambridge, MA 02139.

**Run for Your Sister's Life**

Sunday, March 29, HEGIRA, the battered woman's center in Westfield will be sponsoring a women's race to raise funds. The two and six mile races will begin at 2 pm. from the Church of the Atonement on Rt. 20 in Westfield Center. A children's race will begin at 1:30 pm. Physically challenged women are invited to participate. Childcare is available. Registration forms will be available at Everywoman's Center, Commonwoman, and Womenfyre. Info: Hegera at 586-0966.

**Women Against Femicide**

A group of women in the San Francisco Bay Area is now working on a Conference on Femicide, an international conference to be held in August of 1982. We are looking for any information relevant to the subject of femicide, the killing of women by men because we are women. Articles, names of relevant books and organizations to contact, statistics, research papers and other references are needed. Also, please contact us if you are interested in working on this conference. Monetary donations are especially needed at this time as we have not yet received funding. Thank you for your support. The Femicide Conference Committee, c/o Berkeley Women's Center, 2957 Telegraph Avenue, Berkeley, CA.

**Lesbian Ethics Workshop**

Case Studies in Lesbian Ethics: a workshop with study and discussion dealing with decisions lesbian women face, drawn from literature and experience, such as affirming our identity, coming out, relationships, our role in society and its responsibilities to us. Monday evenings 7-9 pm at the Campus Center building, 9th fl., UMass campus, Amherst. Beginning March 16 thru May 11. Limited enrollment, sliding scale fee. Academic credit can be arranged. Phone 545-1922. Come on out and join in! or 413-7324028

**Valley Women Artists 3rd Annual Exhibition**

The Valley Women Artists will be holding their Third Annual Exhibition in late March. This year it will be juried by well-known author and critic Lucy Lippard.

Professional women artists of Western Mass. are invited to submit works in painting, graphics, drawing, sculpture, and mixed media to the gallery in the library center of Hampshire College on March 21, 10-3 pm. Two pieces must be submitted by each artist. They must be framed and ready for hanging. There will be an entry fee of \$5 for members and \$8 for non-members. Info: Terry Rumble evenings at 549-4743.

The public is cordially invited to attend a reception for the show March 29, 3-5 pm. at the Hampshire College Gallery. The show will be March 29, 3-5 pm. at the Hampshire College Gallery. The show will be on view March 29-April 10.

**Valley Martial Arts**

The Valley Women's Martial Arts school in Springfield announces special upcoming courses: Beginning March 17, Northampton: Tues. & Thurs. 5:30-7. Springfield, begins March 17 at VWMA, Inc., 284 Bridge St. Hartford: Tues. & Thurs., begins March 3. Sponsored by Sexual Assault Crisis Service, Neighborhood Women Against Rape and VVMA, Inc. Info for Hartford: 525-1163, exts. 205, 220. Info for Northampton, Springfield classes: Beth at 586-6831, and 732-8118.

A special self-defense course for women will begin March 17, once a week on Tues. from 6-7 pm., for 10 weeks, for women and girls age 7 and up. \$50.00. Special mother/daughter te price.

An 8-week course for girls 7-13 in karate begins Sat., Apr. 4, 10-11. Basic self-defense included. \$50.00 for eight weeks.

Pre-registration is required for all special karate and self-defense courses along with a \$25.00 non-refundable deposit. Call for pre-registration.

**Women's Community Theatre Auditions**

Women's Community Theatre will be holding auditions for our May production on Monday, March 9 at the Common Woman Club, Masonic St., Northampton at 7:30 pm. and Tuesday March 10 at Bangs Community Center, Amherst, at 7:30 pm. May's production will be a series of dramatic performances of women's prose, drama, and poetry. Writers may include Dorothy Parker, Tillie Olsen, Susan Griffin, Sally Gearhart and Maya Angelou, among many others. All women interested in acting, directing or any aspect of production please come to an audition on one of the nights. If you're interested in acting, be prepared to read/perform a piece of your own choosing and/or one of ours. We encourage all women to attend. Info: Lis Brook, 745 Station Rd., S. Amherst, 256-8791 or Sarah Alleman at 256-8397.

**Springfield Rally for Abortion Rights Apr. 11**

The Massachusetts State Democratic Convention will meet at the Springfield Civic Center on Saturday, April 11 to decide on the Democratic platform. One of the issues is abortion rights. Gov. King has stated that he will submit a Human Life Amendment to the state legislature which will change the existing Mass. constitution and outlaw all abortions. We MUST voice our opinions and concerns on the abortion issue to ensure every woman's control of her own body. The group of women coordinating the rally on April 11 are seeking the support of other groups and individuals to help in the planning of this action. Contact Jean at 533-5895 or Meg at 586-1980

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## Fight Back

Mr. Stengle believes it is the sanctification of violence against lesbian and gay men by fundamentalist groups that is causing this recent increase in assaults: "Violence purely and simply comes from fear, and that fear is rooted in ignorance." In a recent news interview, Dean Wycoff of the Santa Clara Moral Majority implied it was "appropriate to stone homosexuals," according to Mr. Stengle.

As the VWV goes to press, the MM crusade hasn't officially begun, despite the increase in violence just in reaction to the announcement of the crusade. Stengle added, "We expect to see (the 30% increase in attacks) curve way out of sight once the MM starts their campaign. I'm terrified that there's going to be blood in the streets."

Overall, the people of SF are expected to support the lesbian and gay community. Jo Daly, a lesbian and the SF police commissioner, is particularly hopeful about this. "As far as SF is concerned, the entire city, with the exception of a few die hard right wingers, has taken the threat seriously and has continued to support the gay community-- even local ministers have said they will fight for us."

Mr. Stengle agreed with this, saying

that local television stations are being very cautious about carrying Moral Majority's advertisements. A committee of lesbian and gay attorneys has been formed to investigate the possibility of lawsuits against the stations that do carry the commercials. The organization which did a similar action in protest of ads for the racist Charlie Chan film remake has offered their help and advice. At least two other groups have formed.

The Task Force on the Moral Majority is ready to defend the community through education and through increased street patrols with Community United Against Violence. A skeleton group was formed after a meeting between City Supervisor Harry Britt and members of the lesbian and gay community, which will not go into action until the 1977 gay rights ordinance, prohibiting discrimination on account of sexual preference, appears to be threatened. So far, the repeal of this ordinance does not seem to be an immediate goal of the right-wing attack.

The lesbian and gay community has shown a remarkable readiness to act and resiliency, which may be what saves them. In a telephone interview, City Supervisor Harry Britt sounded assured that despite the upcoming battles there will be few political implications because the gay community is too strong and the straight community is too supportive. Jo Daly noted that the tension has

brought the different factions of the community together. How severe is the tension? Dick Stengle said, "The Moral Majority has declared war on the lesbian and gay community and we've accepted."

Local lesbians see the attack in SF as threatening their own safety and well-being. "It brings to mind the systematic genocide of Native Americans and Blacks. I think that lesbians are a separate race and lesbianism is a survival issue. This is genocide," Cate Bellow said in an interview.

Last year's attempt by men to close women-only events, the wave of local businesses firing and not hiring lesbians, and the increase in verbal harassment of lesbians all reflect the rise of homophobia in the Valley. Is the lesbian community ready for this?

"I think the community is willing to defend itself. A lot of women were mobilized and were willing to take action during the woman-only space incidents last summer. I think the Moral Majority would have a lot of trouble in Northampton," Northampton lesbian Kiriyo Spooner said.

Jo Daly and Dick Stengle agreed that San Francisco will be an indicator for the rest of the nation. Daly pointed out that "if they lose in SF, they won't try to go anywhere else. Dick Stengle said, "The MM wants to establish a precedent for the rest of the country, but so does the lesbian and gay community."

AFDC mothers attending school are also likely targets for the Job Club, thus jeopardizing their education and ultimate goals for decent jobs. 83% of AFDC adults have only a high school education or less.

Subsisting on welfare is miserable and difficult. A family of four receives only \$5,300 a year, only 75% of the government's official poverty line. Most recipients are single women with children. These women, Mary Wentworth notes, "are working, and are getting paid very low wages for the important work of bringing up the next generation."

The Coalition for Basic Human Needs offers welfare recipients a chance to get together, share experiences, support each other, and learn how to fight for a better life.

The next CBHN meeting is March 5, at 76 Pleasant St., Northampton, 7:30 pm. For info or transportation, call CBHN at 586-3460 or Casa Latina, 586-1597.

For more info. on the Job Club, call the above numbers, or Mary Wentworth at EWC, 545-0883, or Western Mass. Legal Services, 584-4034.

**FIGHT WELFARE CUTS THURS. MARCH 12 AT THE STATEHOUSE, BOSTON.** Public hearings, rm. 466, 10 am.-12 pm. Rally and lobbying afterwards. Free buses leave Northampton, Pulaski Park, 8 am. from the Urban League, 756 State St., Springfield; 9 am. from Spanish/ American Union, 67 Jefferson Ave., Spfld. Free lunch in Boston, childcare, and do your tax returns on the bus! Call Nancy Gillis at the HCAC Neighborhood Center, 584-6863 or come to the March 5 meeting.



## Women in Music at the Iron Horse? You Bet:

Thursday March 5  
**Akal Dev Kalsa**  
Solo Flute

Saturday March 7  
**Lui Collins**  
Folksinger - Philo Recording Artist



Sunday March 8

**Odetta**  
In Concert

7 & 10 pm. \$5.00 in advance  
backstage seats available at the door

Thursday March 12  
**Elane Peterson**  
with Chris Stoddard  
Cello & Basson



Sunday March 22

**Marion Wade**  
In Concert

with Susan Lowell & Davis Bates  
Marion is a 70 yr. old  
Acapella Political singer  
8:30 pm. \$2.50 in advance

Saturday March 28

**Rory Block**  
Blues Singer

Chrysalis Recording Artist



Sunday March 29

**Priscilla Herdman**  
in concert with Tom Juravich  
8:30 pm. \$3.00

Philo Recording Artist  
Appearing soon: paintings by  
Carey Caccavo

Continued from page 1

## Job Club

just aren't there. In FY 1979, 95,843 people registered with WIN looking for jobs. Out of this number, 10,958 began work. But WIN placed only 2,491-- the other 8,467 found their own jobs. "Governor King is playing off a very common misconception that people on welfare do not want to work," notes Wentworth.

In Lowell, a pilot Job Club program has been underway for about a year. Gov. King notes impressive figures for Lowell, 65% placement in jobs. What King doesn't mention is that the Lowell project received a \$10 million grant, part of which was used to create new jobs. "But there are no plans for job creation at any of the other sites," comments Barbara Shapiro from CBHN. Springfield and 10 other sites must all share this year's \$1.4 million grant.

Because recipients are under coercion, i.e., they must accept an offered job or lose their welfare benefits, many will have to accept a low-paying job, or starve. ALL working people stand to lose under the Job Club, because, as Wentworth notes, "this will further depress the wages in an already low job market." Shapiro asks, "What will happen to the 3,000 workers displaced this year by newly employed recipients? Will unemployment figures swell while welfare numbers decrease?"

If the Job Club ends up placing women in dead-end, low-paying jobs, it will only encourage the revolving door cycle of work and welfare. The WIN program will not be living up to its mandate to help people to obtain "self-reliance and economic independence."

Under the WIN program, AFDC recipients are supposed to be assured of access to needed supportive social services, appropriate training and educational services, and comprehensive career-planning. The CBHN is concerned that recipients will not be informed about the needed social services they are entitled to before beginning work or having to take part in the Job Club. Necessary services might include day-care, remedial health services, counseling, family planning, homemaker services, financial management, transportation, housing improvements and emergency intervention services. Under WIN regulations, no one should be forced to participate in the Job Club unless these service needs are taken care of.

Both WIN and the Welfare Department, however, are not particularly well-known for helping people find out about benefits. At the Feb. 17 meeting of the CBHN, a worker from the Welfare Department was present to talk about Project Good Health-- a preventative health care program available to children enrolled in Medicaid under AFDC. A woman who has translated between Spanish-speaking recipients and the Welfare Department who was at the meeting said that she had never heard Project Good Health mentioned in the two years she has translated!

The CBHN wants to see recipients informed of social service benefits and be able to develop their own plans for "employability." There are ten categories under WIN including various training, education, employment, and waiver classifications. Those registrants with an unassigned or "job ready" status will be likely candidates for the Job Club.



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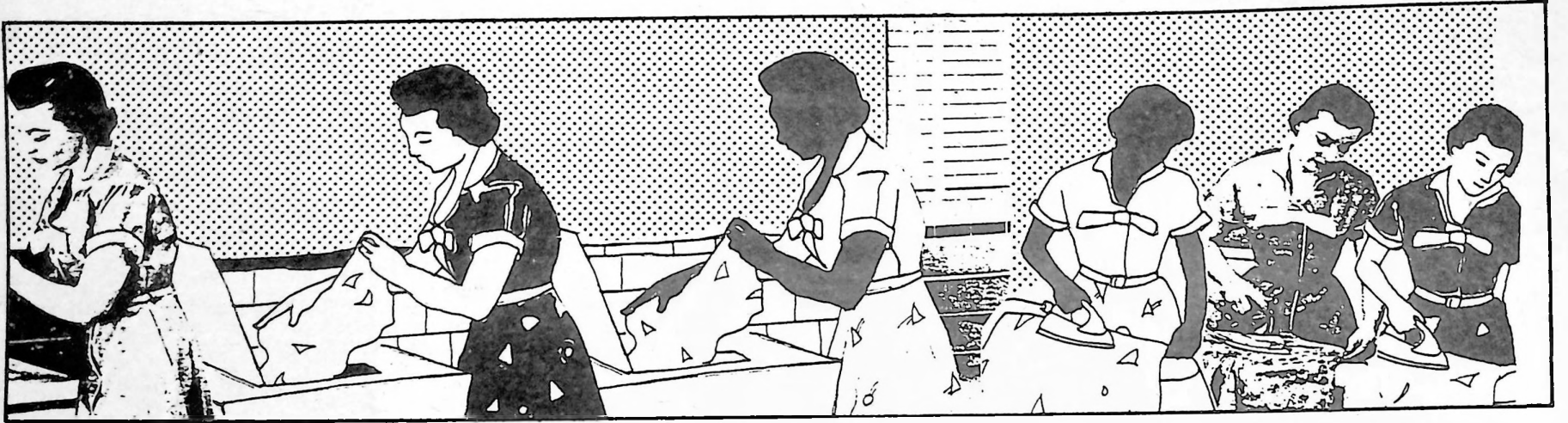
**Bart's ICE CREAM Corner**

Main & Masonic, Northampton, 584-0721  
Boltwood Walk, Amherst, 253-9371



# Cleaning House

## A Woman's Work Is Never Done



graphic by Susan Lindeman

by Patricia Cahill

*Cleaning House* is a novel about all kinds of clutter in a woman's life-- material, emotional, and moral. The language Nancy Hayfield uses to describe this clutter, however, is as precise and deliberate as poetry-- and very funny.

The plot of *Cleaning House* begins the morning after an orgy, in which a housewife named Linda has been unfaithful to her absent husband with a "person from Michigan" who never gets any other name. From this feisty beginning, the novel flashes back to reveal a humdrum life: brought up by a glum, obsessively neat aunt, Linda became a housewife at 18 and turned sexually unresponsive after the birth of her two children. Her days are reduced to eating, sleeping, and cleaning house.

Into this life comes Maggie, a hippie artist with red hair, a messy house, a gorgeous husband, and an Open Marriage. The novel revolves around Maggie's efforts to liberate Linda, and Linda's struggle to come to some kind of understanding about her own life and values.

Plunking a catalyst like Maggie into a dull suburban setting is bound to get the plot moving, and yet the longest and funniest part of the book is Linda's descriptions of her housewifely world. Even when the plot is still, the book moves.

Linda is a gold mine of cultural clutter-- TV shows, brand names, has-been personalities. They flow from her pen like an epic catalogue: Tastykake, Salada Tea, Reddi Whip; *Reader's Digest* and *Ladies' Home Journal*, Kitty Carlisle, Anthony Perkins, Charles Manson, Tricia Nixon, Dr. Kildare, Dr. Joyce Brothers. Linda knows, as we do, that Ivory Soap is 99 and 44/100 percent pure, and she knows as we do, why Marilyn Chambers was taken off the box. Every page is a wry reminder that we too are boxed in, defined, by trivia-- otherwise we wouldn't catch these allusions as rapidly as Linda spills them.

While filling Linda's life with common objects, the author gives her heroine an uncommon way of perceiving them. Chickens are "crowded together in naked intimacy in their plastic tray," sandwiches are "wrapped tightly, snugly, like little babies swaddled in giant sheets of white paper." Saran Wrap and Handi-Wipes are the "cheap and quiet servants of poor people." Inanimate things stir to life as they are roused by Linda's vision and Hayfield's prose.

Early in the book Linda emerges as a figure of both pathos and shrewdness. She is not quite as badly off as she thinks she is-- and somewhere deep down she knows it herself. This allows her to survive Maggie's influence, which is at first intoxicating.

While Linda acts like a victim of society, Maggie sashays through the world as if it were made for her own personal use. Maggie is the kind of person, Linda reflects in her own homely way, who opens cookies in the grocery store and then puts them back on the shelf. She draws, sings, and dresses like an artist. She hates plastic with a vengeance, and boasts that she once created a sculpture of manure heaped on a Rubbermaid Lazy Susan.

*"Cleaning House" is a novel about all the clutter in a woman's life.*

She also bashes into parked cars and allows her kid to knock over houseplants. Rather than using Maggie to present a glib answer to Linda's frustrations, Hayfield shows that the solution is not easy. She pinpoints in Maggie the worst of 60's rhetoric-- the selfishness, the lack of responsibility. Her "Open Marriage" allows Maggie a secret affair with Linda's husband, which is not discovered until nearly the end of the novel. When Linda comes to an important realization about her dead aunt-- that the grim old woman

was so unpleasant because she was suffering from a painful cancer at the same time she was raising Linda-- Maggie can only say, "So what else is new?"

By the end of the novel, the title *Cleaning House* no longer refers only to the funny, obsessive household habits that her aunt passed on to Linda. Instead, it refers to a spiritual house-cleaning.

Linda cleans out the web of lies that she and her husband have constructed, and confronts him with his infidelity. She also reassesses the resentment she has harbored toward her aunt, whose ghost hangs around making her feel guilty. Linda blames her for raising her to be not only meticulous, but fearful, neurotic and defensive.

But as Linda's disappointment in Maggie increases, she begins to recognize the sacrifices of that other female influence. Linda matures from a self-pitying housewife longing for a little excitement to a woman capable of honesty, compassion and self-respect.

If this sounds like sober stuff for a comic novel, it attests to the many dimensions of this slender work. Hayfield shows that selfishness and deception are just as rotten as old onions and spilt orange juice; she treats the latter with humor, the former with sensitivity. *Cleaning House* is a novel that begins with sparkle and moves to a lyrical examination of what is worth preserving-- in relationships, in memories, in life.

# Gardening

## Gardening

**"This afternoon I have been cutting herbs for vinegar:  
the spicy warmth of Basil lifting raggedy spikes  
the pinedark ferns and yellow umbrells of dill,  
the ramparet dense mints,  
the coarse grassy leaves of tarragon  
ruffled with dead stubs at the base.  
In that harsh acid the savor will be trapped and held."**

The connection between women and the earth is not recent. Women were the original agrarians. Digging roots, foraging for nuts and berries and gathering herbs were chores of daily existence.

Today it is again becoming an economic necessity to develop skills of selfreliance. More and more women are planting seeds, experimenting with organic gardening and learning methods of putting food by (canning, drying, preserving etc...).

It's time to start thinking of summer garden plans. If you've been musing about having a garden plot this summer, there are some helpful agencies and bureaus around the Valley to assist you in attaining a successful planting season.

Garden plots are available to residents in Franklin and Hampshire Counties. Plots range in size and rental amount. For more information on community garden plots contact:

NorthamptonCommunity SelfReliance/5860543

AmherstTown Hall/Recreation Dept./ 2566781

WorcesterCooperative Extension Office/7535477

SpringfieldCooperative Extension Office/7367204

If you are interested in purchasing seeds in bulk kits, contact the Massachusetts Dept. of Food & Agriculture. By placing a group order you can save up to 50% of your seed costs. Gardeners have a choice between two vegetable seed kits, each of which contains ten different seed packets. With a ten packet kit a person has enough seed to plant a 12 foot by 12 foot garden. Vegetable seeds must be ordered at a minimum of 25 kits and multiples of 25 kits (e.g. 50, 75, 100).

The cost for a case of 25 kits is \$ 20.75 ( 83¢ per kit). The cost for a case of 50 kits is \$ 38.00 ( 76¢ per kit). Delivery charges are included in these prices.

Flower variety kits are available

The deadline for ordering is March 15th. You can request an order form from the Mass. Seed Program, Mass Dept. of Food and Agriculture, 100 Cambridge St., Boston Mass. 02202 or by calling (617) 7273000.

